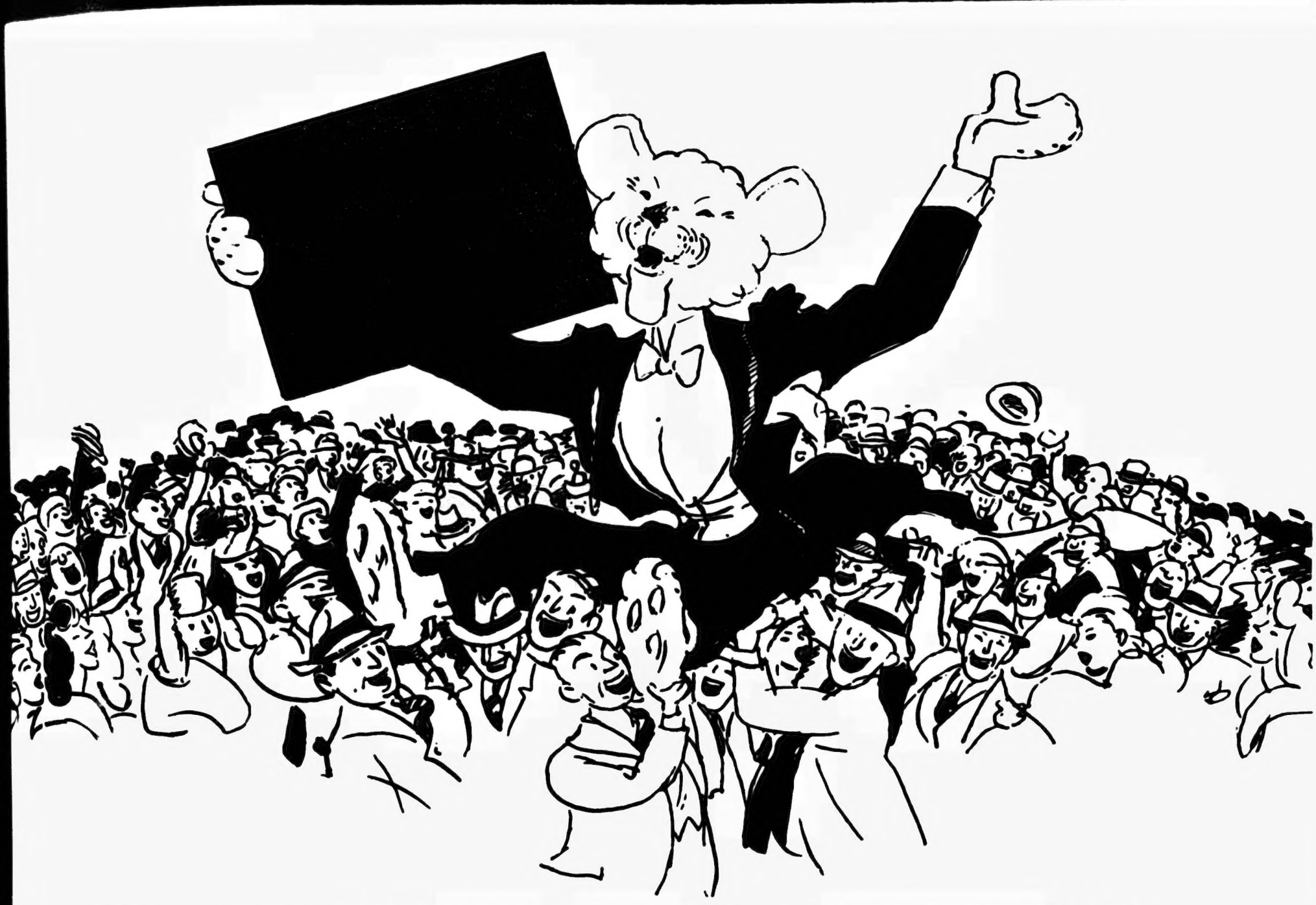
Kine Weekly



LANDSLIDE!

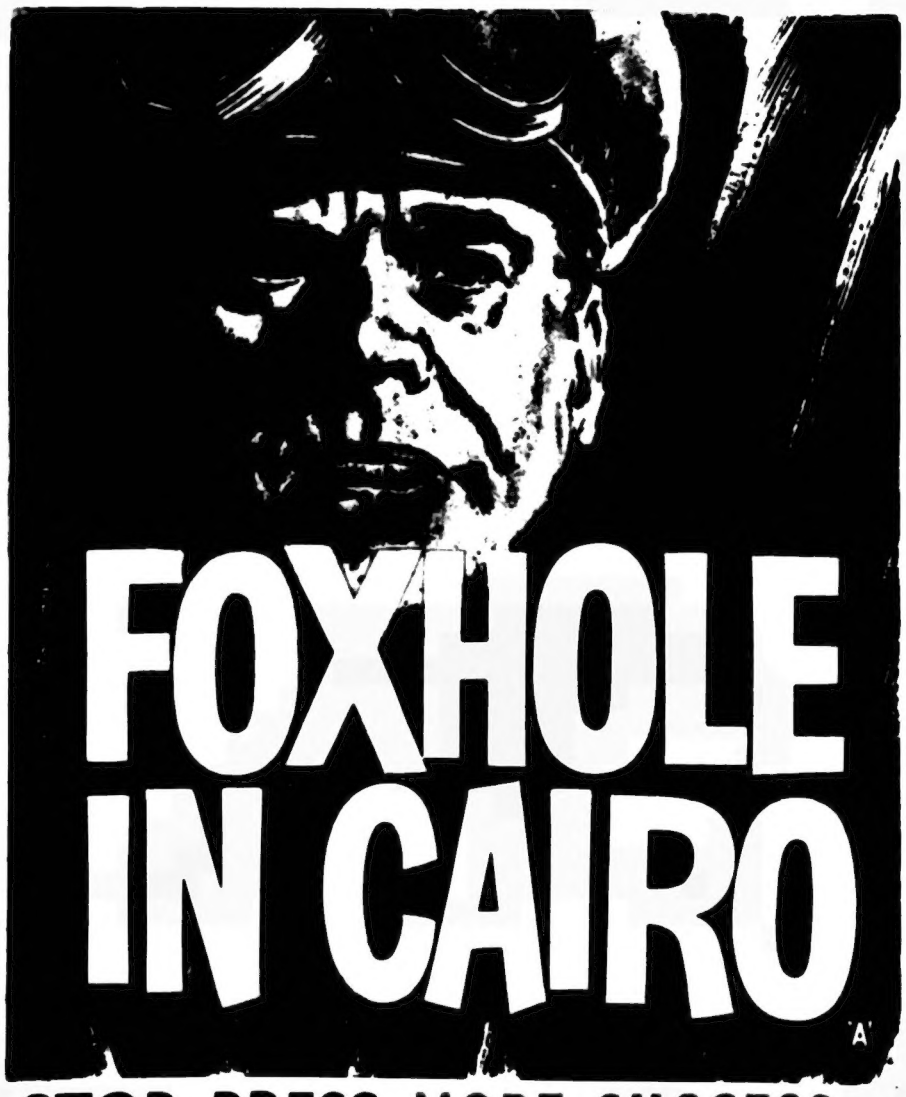
The returns are pouring in! Even the "don't knows" know they want "**THE GIANT OF MARATHON**" (Steve Reeves), "**THE TIME MACHINE**" (H. G. Wells' greatest), "**HOME FROM THE HILL**" (Robert Mitchum, Eleanor Parker), "**BELLS ARE RINGING**" (Judy Holiday, Dean Martin), "**VILLAGE OF THE DAMNED**" (George Sanders), and M-G-More! Also special engagements of "**GIGI**" ... AND THE ALL-TIME, ALL-INDUSTRY CHAMPION, "**BEN-HUR**" ... Coming soon: "**BUTTERFIELD 8**" (Elizabeth Taylor, Laurence Harvey).

SUCCESS

BRITANNIA FILMS / BRITISH LION A Box Office partnership

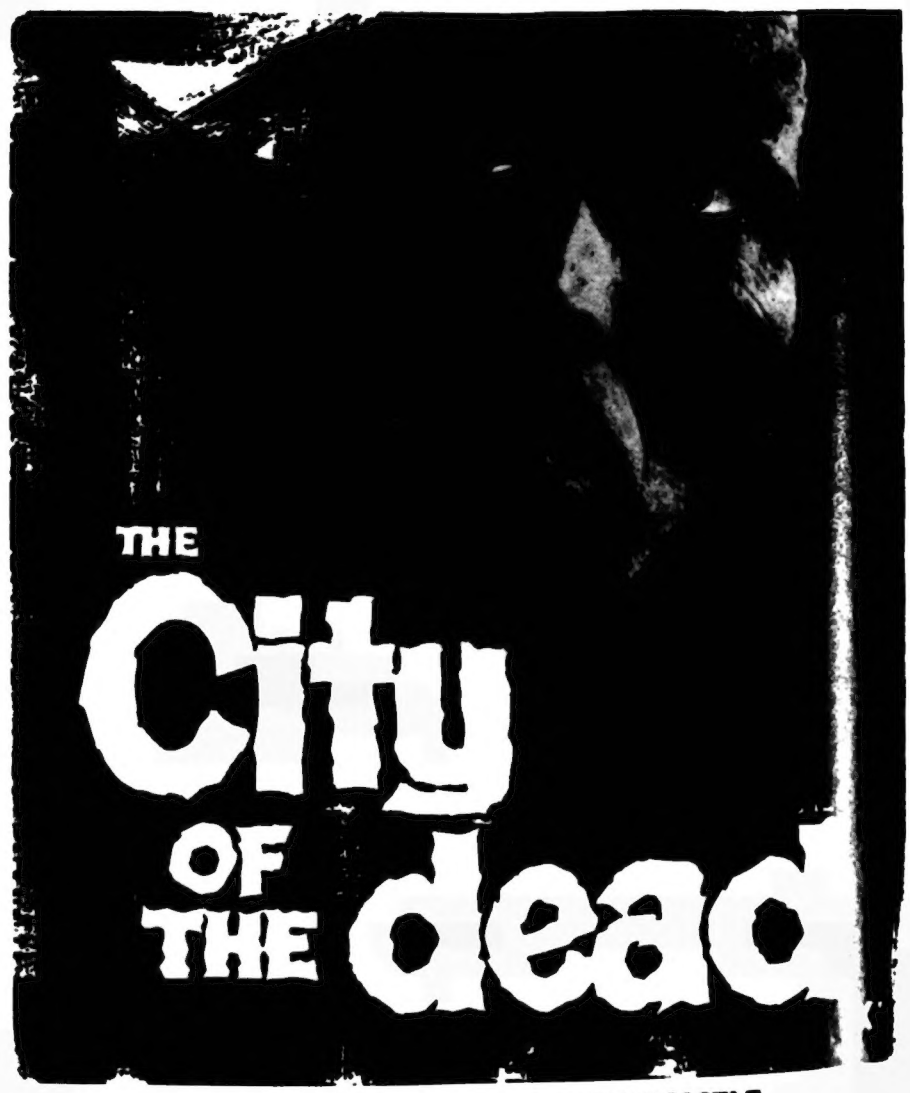
SUCCESS

West End
TRIUMPHANT SUCCESS



STOP PRESS: **MORE SUCCESS— FIRST DAYS LONDON GENERAL RELEASE** *(RANK)* ***TERRIFIC!***

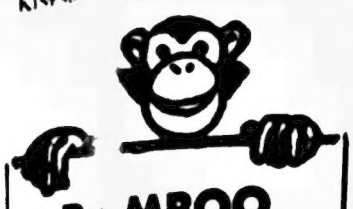
Pre-Release
TREMENDOUS SUCCESS



Rivoli SOUTHEND, Haymarket NEWCASTLE, ABC HULL, Hippodrome BLACKPOOL ABC PRESTON

CO-FEATURE WITH "THE MOBSTER"

(ABC release)



Kine Weekly

LARGEST NET SALE : OVER 4,650 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,771 | Thursday, November 10, 1960 | Vol. 522

NEWS HIGHLIGHTS . . .

Government is considering a new State film unit

A NEW Government film unit may be started to provide material for overseas television services.

Dr. Charles Hill, the minister in charge of Government information services, revealed this in the Commons on Monday.

He was asked by television personality Christopher Mayhew what steps he is taking to set up a film unit to provide topical news and feature material for overseas television.

After Dr. Hill had admitted that the idea "is under consideration," Mr. Mayhew told him that "there is an almost insatiable demand for television material, and this could provide a first-class way of linking this country with certain other countries. There is a case here for special service."

Dr. Hill said the Government was already issuing nine newsreels and a great deal of other material each week.

"But I agree with the general proposition that this represents a form of information for which there is a great and growing demand which we must seek to meet."

European Film Congress in 1961

A EUROPEAN Film Congress—during which a Common European Film Financing Bank may be set up—will be held in Brussels from February 15-18 next year in place of a similar meeting originally planned for next month.

Film delegates from the six European Common Market countries will discuss all phases of the European film industry—production, distribution, exhibition and studio operation. The question of whether representatives from other countries will be invited is still under discussion.

Spokesmen for the Belgian industry believe the congress will produce major progress towards the establishment of free film trade between the ECM countries. They think that a film financing bank will provide the only real chance for their industry to step up film production within the frame of ECM.

M[illegible] M's multi-picture pact

A [illegible]OR multi-picture production and distribution agreement between MGM and Emb[illegible] Pictures has been announced by Joseph Vogel, president of MGM, and Joseph E. Lev[illegible]resident of Embassy. By the terms of the agreement, Metro acquires world dist[illegible]n rights to three of Mr. Levine's forthcoming spectacle attractions.

T[illegible]ctures involved are "The Thief of Bagdad," now in production in North Africa; "M[illegible]. the Pirate," produced in Italy with Steve Reeves, and "The Wonders of Aladdin," wit[illegible]ald O'Connor, to be made in Tunis in Eastman Color on December 1.

B[illegible]EA allocation is up

T[illegible] TWELFTH interim allocation of the British Film Fund Agency for the third year will[illegible] at the rate of 40½ per cent., one half per cent. more than for the previous interim allo[illegible]on.

D[illegible]butors' earnings submitted for the three weeks ended October 15, 1960, are as foll[illegible]. Low cost films (eligible after multiplying by 2): £2,512; not eligible for two times ren[illegible]£38,807; high cost films (including newsreels): £488,284; films of not less than 3,000 fee[illegible]29,603; films under 3,000 feet (after multiplying by 2½): £39,153.

L[illegible] collections paid to Agency by HM Customs and Excise to October 22, 1960, approximately covering entertainments to October 15, 1960: £245,600.

CEA STATES ITS POLICY LINE ON TOLL-TV

ALTHOUGH exhibitors are likely to be hard hit if toll-tv comes, and, therefore, are logically inclined to oppose it, it would be unrealistic to do so purely on the grounds of self-interest alone.

However, in view of the possibility that the Pilkington Committee may recommend the introduction of toll-tv and the Government may accept it, exhibitors should strongly urge the Government to ensure that toll-tv does not fall into the hands of large, commercial-television monopolies.

The Government should also be urged that exhibitors, together with other interested parties, should be given the opportunity to participate in the development of the service.

This, in essence, is the policy line advocated by the CEA in the supplementary report on toll-tv presented to the general council on Wednesday. It was recommended that this should form the basis of a submission to the Pilkington Committee.

While the association will leave the individual exhibitor free to decide whether or not to take an interest in the future possibilities of television, particularly wired systems—this is an issue on which the association feels it cannot make either recommendations or give advice—it will submit to the committee an "exhibitor point of view" on the future of the television services themselves.

Industry's future

It is felt that this point of view would be incomplete without taking into consideration the exhibitor's concern for the future of the industry. On the other hand the future of large-screen television and its possible development for presenting cinema programmes could not be overlooked and an exclusively negative attitude would hinder exhibitors wishing to express opinions which might, in the event of toll-tv, affect their future.

Exhibitors would wish to take advantage of any modern technical advances developed through the extension of television. These developments may make practicable, within economic limits, the electronic dissemination either by land line or by the use of the ether of film and other programmes to cinemas for viewing by cinema patrons.

Reports indicate that considerable development has taken place in large-screen presentation, both in colour and black and white.

It is generally believed by exhibitors that the introduction of toll-tv would seriously affect

continued on page 30

Viewpoint

JUSTICE TO THE INDUSTRY

CAN the industry be satisfied with what might be described as an appraisal of its works through the medium of those programmes on television which are intended to project the industry to the public?

We think not. In fact, there is widespread criticism of the content and nature of the treatment of the programmes which purport to put the spotlight on production and keep the public informed of what is going on in the cinema.

BBC's "Picture Parade," which has had a somewhat chequered career, is a case in point. It has come under fire for the recent edition which deliberately depicted Hollywood as a dead city.

It is a fact that many of the Hollywood stages are dark, but, in defence of our American friends, we would emphasise that it is far from true to say that Hollywood has ceased to exist as the leading centre of production in the world. In fact, there can be no argument that it retains its influence as the controlling centre of American production both in the U.S and abroad.

Moreover, the edition in question was criticised on the grounds that it denigrated the American way of life, something that is quite outside the purpose of the programme. In fairness to the BBC it would be churlish entirely to condemn "Picture Parade," which has shown its value in many ways, but it is questionable whether the corporation can do justice to the industry, within the economic restrictions imposed upon the programme and within the limitations of the co-operation permissible from the industry.

It should not be beyond the wit of the industry to devise ways and means of achieving a programme that will do justice to the industry and at the same time allow a degree of critical appreciation which the television interests consider desirable in the informative programme.

Is it not possible for the industry, with all its resources, to establish a specialised unit, with the interests of television represented, to supply a regular programme that is alive, polished, informative and even critical where truly justified?

KINEMATOGRAPH WEEKLY

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Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

PRINCE PHILIP, patron of the Royal Naval Film Corporation, The Earl Mountbatten of Burma, its president, and the governors, members of the Board of Admiralty, and other distinguished naval officers saw some fine examples of the matchless skill of British and American producers and British craftsmen in re-creating the image of history and the contemporary scene in a visit to Pinewood on Monday.

The occasion, of course, was the annual get-together of the Navy and the film industry. This year it was the turn of the council of the KRS to act as hosts, and what a magnificent occasion it was, adding to the lustre of the series of dinners which have done so much to further the happy relationship between the Senior Service and the trade.

As they arrived at the studios in their cars, the distinguished visitors were routed through the grounds of Pinewood so that they could see, in a blaze of floodlights, the magnificent Port of Alexandria set which has been built on the lot for 20th-Fox's production of "Cleopatra."

It is the largest and most expensive set built at a British studio.

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THE guests were received by Monty Morton, president of the KRS, John Davis, representing The Rank Organisation, and Jimmy Carreras, representing the industry as a member of the RNFC executive committee, on one of the Pinewood stages. Here the setting was a faithful reproduction of the chamber of the House of Commons built for the Betty Box production, "No Love For Johnny," for Rank.

They dined on yet another stage in a lavish setting representative of part of Cleopatra's palace, the festive table being in the shape of an elongated "U" with the arms embracing a glistening pool of Mediterranean blue with sparkling fountains animating the scene.

The splendour of the settings attracted the appreciative comment of the distinguished visitors from the Navy which, itself, is skilled in the art of ceremonial and spectacular display.

This annual get-together is an occasion for the exchange of complimentary signals, and the speeches were largely concerned with the fruitful and happy relationships that have been established over the years.

The assembled company included leading representatives of all sections of the industry, including many friends from the trade in America.

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PROPOSING the toast of the Board of Admiralty, John Davis said that he was delighted to be able to welcome the distinguished guests to Pinewood on behalf of the film industry and The Rank Organisation. All the employees at the studios, he said, were also delighted with the honour of their presence.

The visitors, he said, had already had the opportunity of seeing the set on the lot built for the 20th-Fox production, and he expressed thanks to the producers for their co-operation in making the evening possible.

The film industry's association with Egypt, he went on, was not as long as that of the Royal Navy, which went back to the battle of the Nile. But at Pinewood they were very p[roud] f the fact that they had been associated wi[th a] mber of films—from "In Which We Serv[e]" o the more recent production of "Sink the B[is]ck!" —which depicted the splendid work of t[he] Navy. All these films had been shown throug[h]t the world, including the United States.

The organisation, he added, was also p[roud] of the fact that it had produced the tv serie[s] "The Sea War," which had actually been p[ro]duced from material shot by the Royal Navy [d]uring the war.

He quipped: "The film industry, unl[ike] the Lords of the Admiralty, perhaps, no[t] only thought it necessary to do a good job b[ut] also to talk about it as well."

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REPLYING to the toast as the First Lord of the Admiralty, Lord Carrington, said he was a newcomer to the job and one of the things that he could not understand was why the KRS gave a dinner to the RNFC: "You owe us nothing, but we owe a great deal to you," he explained.

Lord Carrington said that escalating was a term of common currency in Naval jargon. It referred to the progress from little bangs to big bangs. The term, he said, might be applied to the annual get-togethers between the Navy and the industry. The year before last the dinner was held in Nelson's cabin at Elstree. Last year it was held in HMS Victorious at Portsmouth. "Tonight," he went on, "we have been received in the House of Commons and now we have dined in what is probably Spyros Skouras's idea of the House of Lords."

In noting John Davis's reference to the films depicting the glories of the Navy, Lord Carrington reminded his audience of those other naval "epics"—"Up The Creek" and "Watch Your Stern"—much to the amusement and delight of Nat Cohen and Stuart Levy in the case of the latter.

In more serious mood, he said the N[avy] was a grateful audience and was particularly appreciative of the fact that it gets films without the payment of royalties.

He had personal knowledge of how much the service was appreciated and how the film entertainment provided was thoroughly enjoyed.

Lord Carrington paid tribute to Sam [Eckman] and Reginald Baker for their contributions to the establishment of the RNFC, and spontaneously offered a toast to the KRS which was not on the agenda.

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IN proposing the toast of the Royal Naval Film Corporation, Eric Johnston, president of MPAA, spoke of the increasing importance of the role of films in the exchange of culture between nations. British films, he observed, are being shown in Polaris-carrying submarines—a topic of considerable interest here, particularly across the border in Scotland.

Speaking of the far-reaching changes which were characteristic of the second half of the 20th century, Mr. Johnston underlined the importance of the film as a medium of communication. "We in this industry can avoid our responsibilities in this matter."

But, in a world of change, he was glad to see there was no change in the admiration of

RNFC ... much ... of Ad... M. Le...

And the industry, he added, owed ... Sir John Lang, secretary of the Board ...alty, and to Major-General R. C. De ...s.

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ACK...batten ... friends ... right-ha... of his ... Spyros ... that "S... ten mil... through ...

...OWLEDGING the toast, Earl Mount... ...d he was delighted to see so many ...m America present—Eric Johnston, a ...man of President Eisenhower, and one ...cial ambassadors; Jack Warner and ...uras, who had told him that evening ... the Bismarck!" had been seen by ... people in the U.S and 40 million ... the world.

He w... ...leased to see, too, Sam Spiegal, who had dor... ...magnificently with "The Bridge On the Riv... ...wai," which had earned a life-long pension ... William Holden, and Walter Wanger, one of ... producers who had presented him with a c...rette case when he visited Hollywood on the w... to Pearl Harbour. He flourished the case to sh...w that it was not a forgotten memory.

He welcomed, too, the presence of William Wyler—responsible for the greatest naval epic of all time—"Ben-Hur"—and Gary Cooper, regarded with great affection by the Royal Navy Saddle Club.

The Earl warmly congratulated Charles Young and E. A. R. Herren of Pinewood for their part in the organisation of the entertainment for the evening.

Earl Mountbatten went on to express the RNFC's appreciation of the presence of Prince Philip for the first time as patron of the Corporation.

"It is a fact," he concluded, "that the friendship between the U.S and British industries is no small matter in cementing Anglo-U.S friendship."

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PROPOSING the toast of the patron of the RNFC, Monty Morton spoke of Prince Philip's remarkable range of interests. Addressing himself to the guest of honour, he said: "Nowhere are you more admired than by your friends in the industry. We are immensely grateful to you for finding the time to associate yourself with so many good causes."

He g... the assurance of the KRS that it would ...ntinue in its efforts to support the Corporation in the fullest possible way.

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PRI... E PHILIP said he was well aware that the Lo... of the Admiralty always had the welfare ... Naval personnel at heart—but not enoug... ...o pay commercial terms for the entertainm... they provided for them. "I know from ...sonal experience of the value of the servi... ...ndered by the RNFC, but I did not then ...se how I would have to pay for it afte... ."

T... ...ince's amusing sallies delighted his aud... particularly when he confessed that he ... enjoyed "going to the flicks" and tha... ...s marvellous entertainment.

...pressed the opinion that it would for ...me continue to withstand the pressure ...etition from other media of entertain...

...ng to his presidency of the Society of ...d Television Arts, he made a plea for ...pport for the work of the society, which ...l to the advancement of the entertain... ...dustry.

...as surprised to find that only two tele... ...ompanies, those associated with the ...ations headed by John Davis and Sir ... Warter, actually supported the society.

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... first anniversary of Warner-Pathe was ...but happily celebrated by Lou Lewis and ...eagues last week.

...always has misgivings about the merging of companies, but the integration of the Warner and AB-Pathe distribution organisations has undoubtedly produced an economic advantage as well as placing the new company in a much stronger position in the product field.

With the combination of the product from Warner, and a good line-up of British pictures and programmes traditionally linked with Pathe, including Pathe News and Pathe Pictorial, the survey for the year will probably show that Warner-Pathe is a strong contender for honours as the company with the most consistent output during the year.

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LOU LEWIS frankly admits that the company experienced difficulties in the first six months of its existence; but these quickly disappeared when the new organisation got into its stride.

Without question they got off to a good start with "The Nun's Story," which has done tremendously well on a hard-ticket policy and is expected to earn astronomical figures when it goes out again on a traditional release run.

Speaking of the success of "The Nun's Story," Lou was quick to express appreciation of the way Percy Livingstone handled the hard-ticket policy against no little opposition. He has had, of course, considerable experience of long runs and specialised presentation and certainly the results with "The Nun's Story" fully justify his persistence in pursuing the policy set for the picture.

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APART from this the Warner-Pathe stable has had a number of plums in its programme. Although not many people thought a great deal of the chances of "School for Scoundrels" it turned up trumps. "Tommy the Toreador" was another winner.

Trade history was made with the unprecedented launching of "Hercules Unchained," with the thought-provoking campaign inspired by Joe Levine. The promotion of this picture and the box-office take puts it into a class of its own.

Depite what some people may say, or believe, "Hannibal" placed itself in the top bracket of money-spinners for the company.

And, more recently, "Ocean's II" did a burster on London release which will be difficult to beat in the current box-office stakes.

Altogether, these are good reasons for the sense of satisfaction that is felt at Warner-Pathe house.

There is full justification for the belief that the company has made its mark in the first year of its existence.

And the line-up of product outlined in the celebration trade press announcement last week suggests that Lou Lewis and his colleagues will not be unduly worried about furthering the progress already made.

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CINEMA clubs should be brought within the control of legislation. This is the view of Lord Morrison, president of the British Board of Film Censors.

His opinion was expressed in an article in the "Daily Mail" on Monday in which Lord Morrison, as a former Home Secretary, wrote of the responsibilities of the present Home Secretary in relation to the Obscene Publications Act and the decision of the jury in the "Lady Chatterley" case.

In his discussion of the liberalisation of laws, Lord Morrison contends that the law needs stiffening to bring under control the so-called cinema clubs as well as the strip-tease shows.

Lord Morrison writes: "I would like to see them brought under reasonable and fair-minded public control, preferably with County Councils and County Boroughs as the licensing authorities."

On his first visit to England for more than 2½ years, George Rearden, manager of JAROFD, Hong Kong was welcomed to the organisation's 25-Year club. JAROFD managing director Colan Mac Arthur is pictured presenting him with his certificate at a luncheon given in his honour

MUCH-Travelled Dick Odgers, general manager of J. Arthur Rank Overseas Film Distributors, is off on another trip. He left on Monday for an extensive tour of the African continent for the purpose of visiting the company's agents and associates and meeting exhibitors and other trade personalities.

His itinerary includes Johannesburg, Cape Town, Port Elizabeth, Durban, Lourenco Marques, Salisbury, Lusaka, Dar-es-Salaam, Zanzibar and Nairobi.

He is due to return to London, via Cairo, on December 8.

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FAVOURABLE is, I gather, a very mild word to describe the country-wide reaction to the colour newsreels of the State Opening of Parliament put out last week by Pathe News and Movietone.

Both were definitely something that television cannot rival.

Pathe gave special showings of its Technicolor production at Warner House last Thursday, just two days after the event, and there is little doubt that in colour, cutting, presentation and subject matter it was quite the best (in addition to being the longest) colour newsreel they have yet produced.

Movietone, whose reel was also in Technicolor, had the completed job showing in London's West End by 4 p.m. on Thursday: and had it in Liverpool and Dublin before 8 p.m. that day.

Typical of the comments coming in from the country is that received by Jimmy Pattinson from Peter Blaird at the Drake, Plymouth:

"Movietone's colourful state opening of Parliament given ovation this evening. Patrons expressed pleasure at seeing this beautifully photographed newsreel. Congratulations to all concerned."

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IN A very fluid industry, it is a pleasure to record that a well-known trade personality has completed fifty years' service in the business.

Ernest William Rutter, assistant manager of Rank FD's Denham despatch department joined the Gaumont company in the hire department on November 4, 1910.

In April, 1915, he transferred to Cardiff, and

continued on page 30

THE KR AT HOM TO RNFC

At Pinewood Studios on Monday, t e Kinematograph Renters' Society gave a dinner in honour of the Royal Naval Fil n Corporation, its patron, the Duke of Edinburgh, its Governors, the Board of Admiralty, and its president, Earl Mountbatten of Burma. The dinner was attended by leading representatives of all sides of the film industry. It was Prince Philip's first appearance at this annual function since he became patron of the RNFC. Left: the Duke of Edinburgh replying to the toast of the RNFC. On his right is John Davis

The reception was held in the set built as a replica of the Chamber of the House of Commons for the film " No Love for ıny." Dinner was served on an adjoining stage in part of the palace set that has been constructed in connection with the shooting 20th Century-Fox's " Cleopatra " at Pinewood

Hosts and guests at the reception in the " House of Commons." James Carreras, John Davis, Monty Morton, president of the KRS, and C. J. Latta. Lord Carrington, First Lord of the Admiralty, chats with Monty Morton and Earl Mountbatten, president of the RNFC

Above: Eric Johnston, president of the Motion Picture Association of America, proposing the toast of the RNFC. John Mills, William Wyler and M. J. Frankovich at the reception. Lord Carrington replying to John Davis's toast to the Board of Admiralty. Below: Convention parties at the reception, Nat Cohen, Stuart Levy, Leslie Faber, Ralph Thomas and Colan MacArthur. Gary Cooper, Michael Anderson and Reuben Mamoulian. Kenneth Winckles, Sam Eckman, jnr., and Kenneth Hargreaves

News of the Week

Festivals must find own way to restrict their numbers

THE REASONS why the International Federation of Film Producer Associations decided not to restrict its recognition to a limited number of festivals were explained by BFPA president Arthur Watkins at a press conference following the association's executive council meeting last week.

But he made it clear that the IFFPA wants the festival organisers to agree amongst themselves to ways and means of reducing the number of festivals. Also, he thought, the IFFPA's new policy for future festivals would be a rationalising measure.

"We did spend a long time carefully considering all the possibilities of restricting the number of festivals by central action," he said. "We could cut the number down by refusing to approve any more than the number we decide upon."

Administration

Mr. Watkins pointed out that in the case of the major festivals it was virtually impossible to tell them that they must shut down within a year because of their heavy administration costs. Any question of a rota for festivals would have to be the subject of an agreement among the festivals themselves.

"If we simply said the smaller and newer ones should go, that would be unfair because some of them are very good." he added. "But we consider it very important that every effort should be made to secure a reduction, if possible."

Referring to the second point of the IFFPA's policy, concerning festival regulations, Mr. Watkins said the association would be very strict in refusing its approval where the regulations were not observed.

If they were not observed during the course of a festival, the association would withdraw "for the following year or years," he said. "On this we are quite determined."

The IFFPA was also now discontinuing its practice of recommending to member associations which festivals they should support and was leaving this to the individual associations to decide for themselves.

He commented: "There should only be as many film festivals as the makers of films wish to support. We do want to try to ensure that only the really worthwhile festivals remain." If members were left free to make the decisions themselves the number of festivals may eventually find its own level, added Mr. Watkins.

Co-production: Mr. Watkins said it was hoped that the co-production talks between the producers and the FFU would be concluded by the end of this month so that by December they may be able to hand over to the Government to make the necessary bi-lateral agreements.

He said that good progress was being made with the talks and expressed the hope that the first co-production would be started in the new year.

Pilkington Committee: The BFPA will make its submission to the Pilkington Committee immediately after its next meeting, on December 7.

It is likely that the memorandum will support the FBFM's recommendation that there be a quota for British tv fiction films.

Mr. Watkins said that at present the BFPA's submission was still only in draft form and was still to be considered by the Policy Committee before the December council meeting.

ANICA agreement: The association and the FBFM had ratified the agreement with ANICA and the details would be released after ratification by the Italian association.

The agreement concerns dubbing tax exemptions for British films and operates from November 1, 1960, to December 31, 1961.

"We are very pleased and satisfied with the results of the negotiations," said Mr. Watkins.

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FBFM demands quota for TV fiction films

THE FBFM will press for a special quota for television fiction films in its submission to the Pilkington Committee. The federation will also have further talks with the BFPA on the matter and make representations "in a number of other quarters."

FBFM secretary Andrew Filson announced this after last week's meeting of the federation council, when the terms of its submission to the Pilkington Committee were discussed.

The council decided that its memorandum to the Pilkington Committee should, in general terms, submit that of all tv fictional films not less than a given percentage should be of British origin. The percentage should be reviewed each year and the quota should be operated separately for peak and off-peak hours.

In addition, the British films should be of recent origin, made specially for tv and not have been shown in cinemas. In many ways, the FBFM feels, the tv film quota would have lessons to learn from the history of the cinema quota.

ANICA.—The council ratified the agreement negotiated last month in Milan by representatives of the FBFM and the BFPA with ANICA.

Co-production. — Mr. Filson expressed the hope that at the next meeting with the Federation of Film Unions agreement in principle would be reached on the co-production question. No date for another meeting had been fixed, he said, adding that several more meetings would probably be necessary to agree the details of any co-production treaty.

Sound reproduction.—The council approved the report of the ad hoc all-industry committee set up by the BFPA to examine ways and means of improving the quality of sound reproduction in cinemas. It noted that some of the recommendations would call for international co-operation.

Festivals.—It was agreed to set up with the BFPA a joint selection committee to choose the British entries for the Mar Del Plate festival to be held in January, 1961.

It was noted that the Mexican festival authorities had invited three films made by members of the federation—"The Entertainer." "League of Gentlemen" and "Tunes of Glory"—for screening. Another federation film, "Saturday Night and Sunday Morning" was being shown at the London film festival.

Peuleve is AKC booking manager

L. J. A. PEULEVE has been appointed acting booking manager of the Army Kinema Corporation and has full authority to negotiate film business and effect the usual contracts on behalf of the corporation.

In announcing this appointment, Major-General N. V. Watson states: "I feel sure that the many friends of the AKC in the film industry will find that they can deal with Mr. Peuleve with confidence and will receive most sympathetic consideration from him."

Mr. Peuleve has served the AKS since 1947. He served with Paramount in Australia from 1927 until 1941 eventually holding the appointment of general manager for Paramount in Java. During the last war he served in the RAF.

While in the AKC he has worked throughout on the film entertainment side and held the appointment of District Director in the UK, responsible for all the AKC's entertainment activities in this country.

Pathe Equipment sales organisation changes

PATHE EQUIPMENT has made important changes in its London and Home Counties sales organisation.

The territory, now extended to the Scottish lands, will be handled by two joint Midland branch sales managers—Harry Love, for many years Midland and Eastern Counties representative, and a new arrival George Mc[illegible], formerly GB-Kalee joint manager for Scotland.

The joint London branch managers have their offices at 177, Wardour Street. This centralisation will gear the organisation more readily to the speed and efficiency control which Pathe Equipment has developed throughout the many years of operation.

CEA BRANCH REPORTS

Toll-tv report no use to independents

MANCHESTER.—"We all want to stop toll-television in this country and I think FIDO should be strengthened accordingly," said S. Wild at the meeting of the branch committee. Discussion followed the reading by chairman D. L. J[illegible]s of part of the supplementary report on redi[illegible]on and toll-television, received from headqua[illegible]s.

Appa[illegible]y, said Mr. Wild, it was not all roses for the [illegible]tv people in Canada. They started off with[illegible]e intention of installing 10,000 sets and we[illegible]ow going slow because the revenue from th[illegible] sets was working out at only one dollar p[illegible] week per set.

He believed that in Toronto the charge was 25 cents for Saturday and Sunday children's matinees. If that was adopted in this country it could hit exhibitors quite a lot because many children would sit at home.

J. Mather expressed the view that if renters thought they could make more out of television than from cinemas, they would withdraw from FIDO. He added: "What independent exhibitors want to know is how to jump on the bandwagon. We know the major circuits are already there."

The supplementary report, said Mr. Woolf, gave an outline of the case which the CEA proposed to present to the Pilkington Committee of inquiry into the future of sound and television broadcasting, but it did not give the small independent exhibitor any ideas on how he could enter the toll-tv field either individually or by combining with other exhibitors on a national basis.

Would people who had paid 60 or 70 guineas for a television set put money into a box to see a film when they could get the ITV and BBC programmes free? asked E. M. Harris. It was likely that ITV and the BBC would put on their best programmes when toll-tv had its best films.

Mr. Mather said exhibitors should do all they could to stop toll-tv. It might have a small beginning but could grow to such an extent that they would only have the city houses running as cinemas.

The committee indicated its opposition to the general principle of toll-tv in this country.

Sheffield doesn't want an AA certificate

SHEFFIELD.—The branch rejects the idea that there should be an AA certificate. Ald. Harold S. Gent, chairman, said that when the AA certification was mooted at the General Council meeting it was received with mixed feelings.

The idea was that there were a certain number of films today receiving the X certificate, but some thought they were not sexy enough to justify it and wanted something between A and X, so that people could take their adolescent boys and girls to see them if they wished.

Ald. Gent said that he would like to see two categories of films, one a U and the other X, so that either a film was fit to be shown or it was not. But today they were having stuff shown on tv not subject to censorship and depicting things which the censor would not allow on the cinema screens.

Cinemas were also humbugged by police commitments. In one Sheffield district they had been very busy and were not just content with standing down gangways, but were going between the seats and dealing with young people in the audiences of A films.

"When a youth had confessed he was only 15½ years old they had taken him to the manager," Ald. Gent has said that there are no means of challenging the ages of young people.

Ald. Gent said the public did not like the commissionaires wandering in and out of rows of seats. In one case a young woman was asked if she was 16 and she replied that she was a married woman.

It was disturbing to audiences and whilst the police might have the right to challenge people the interference in the running of shows was to be regretted.

S. Kirkham said he did not agree with another category. It would cost the trade another £10,000 in re-writing the boards, etc.

Pilkington committee: CEA case outlined

SUSSEX.—Representations the CEA proposes to make to the Pilkington Committee were outlined by Douglas Richards, general council delegate, when the branch discussed the question of toll-tv at its meeting in Brighton last week. The council is to receive a revised report on the subject this week.

Mr. Richards agreed with the interpretation of branch secretary Arthur Taylor that the CEA is against toll-tv but would want to participate if the committee decided in its favour. "I don't think there is anything illogical in that," he said.

In America the exhibitors were getting together to initiate their own productions, which would not be available to toll-tv. "It may well be that in this country the people who operate theatres will have to make the films if they want to keep in being," he said.

However, Mr. Richards added, there was the complication of those who had interests in both cinema and television. Also, first reports showed that operating costs were very high and toll-tv was not the wonderful dream some people thought.

Why are there so many X certificate films?

WEST LANCASHIRE. — Why are there so many X certificate films when exhibitors everywhere are crying out for product suitable for family entertainment? The question was asked, but not answered, at the branch's monthly meeting.

The general opinion was that exhibitors had had to fall back on X films because other more suitable product was not obtainable. Quite likely the producers when they set out to make a film trusted they would come out lucky and that it would be graded A, only to find that the censor thought otherwise.

Toll-television.—The chairman thought that it would be a waste of money to send a deputation to Canada to investigate toll-television.

Members expressed confidence in the CEA leaders to provide sufficient information and guidance to members to make a special visit to Canada unnecessary.

Bring FIDO into line with the levy

BRISTOL AND WEST.—The branch passed a resolution at its November meeting urging that the FIDO contribution should be brought into line with the levy and that the exemption limits should be the same.

Said R. Trueman-Dicken: "Let's get it tidy and have it the same. It won't make a great deal of difference to FIDO, but it will tidy things up."

Toll-tv. — Reporting upon toll-television developments, E. C. Rogers (delegate) said: "It is bound to affect us as far as the box-office is concerned. We have to oppose it, but obviously from the selfish point of view. Our alternative is to get in on it and it has been decided to put up a case to the Pilkington committee on the basis that it would cause serious injury to the cinema business but, if it should be introduced, we should be given an opportunity to get in 'on the ground floor.'"

Mr. Rogers added that his personal opinion was that the advent of toll-television was inevitable.

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World Markets

U.S Government is urged to support film festivals

NEW YORK.—Nathan D. Golden, chief of the motion picture division of the U.S Department of Commerce, in a letter to Secretary of State Christian Herter, urged continued U.S support of film festivals and close co-operation between government and industry if "international motion picture presentations are to be fully effective and reach their potential value."

He stated that entertainment, documentary and educational films "must continue their free exchange between the countries of the civilised world. The U.S motion picture industry and government should send the very best examples of our films and the most outstanding film personalities to participate in these festivals. Every appropriate effort to assure this goal is a prime requisite."

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THE EXHIBITOR association, National Allied, has designated Milton R. Rackmil as "Industry Man of the Year." The president of Universal Pictures was chosen for "his outstanding management contributions and excellent production achievements immeasurably increasing entertainment values for the screens of American theatres."

Mr. Rackmil was so chosen following a poll among Allied exhibitors in the U.S. Other honours voted as a result of the poll went to Tony Curtis as "Male Star of the Year"; Shirley MacLaine as "Female Star of the Year"; and Billy Wilder as "Outstanding Director of the Year"

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ALTHOUGH final figures won't be available for several weeks, Universal concluded its 1959-60 fiscal year with what will probably show as the biggest profit in the history of the company —over six million dollars.

The board of directors has declared a quarterly dividend of 1.06 dollars per share on the 4¼ cumulative preferred stock of the company.

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ALFRED DAVIS, CEA president, who visited Hollywood and investigated pay-tv, had words of praise for the San Francisco Film Festival, which he termed good public relations.

He thought that Hollywood producers were careful in the subjects that they selected to be made into films in the belief that the theatre-going public was selective in its choice.

Regarding pay-tv, he wasn't at all sure that the public stood ready to pay for this form of entertainment and he carried with him a report from the Theatre Owners of America on the medium and the recent pay-tv hearings held in Washington.

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A STOCK investment house in appraising the film industry noted that theatre revenues are on the rise and a new all-time high may be in the offing. Francis I. DuPont and Co. thought that the figure could come to 1,500,000,000 dollars for 1960.

The company notes that the industry is optimistic about its future in the coming months despite the necessary risk of being forced to evaluate public taste in advance.—**Mel Konecoff.**

Blow to exhibitors' hopes of tax cut

PARIS.—Questions were asked in the National Assembly last week about the health of the French cinema and where the Government stands on censorship. The Minister of Cultural Affairs, M. Malraux, held out little hope for exhibitors when he made it clear that the whole tax question was part of the Government fiscal reform project.

M. Malraux said that there was no production crisis in France, but he admitted that there was a crisis for exhibitors. He told the Assembly that the Government was aware of the position and it was being studied.

Then came the bombshell. The whole matter was part of tax reform, so the industry could expect nothing from the 1961 budget, under discussion at the moment.

In effect it meant that the whole question was practically shelved and would not come up for discussion until fiscal reform was placed on the table. When this will take place no one dares to guess.

I understand this is another reason why the exhibitors have decided as a protest to close their theatres on the night of November 20.

On the question of censorship, as might have been expected, developments have been rapid. The Minister of Information, M. Terrenoire, said the new censorship system will come into force early in 1961 and it will, despite protests, be based upon the recent report which more or less places the deciding votes in the hands of every kind of specialist other than film specialists.

The only ray of hope is that the board's word will not be final and its decisions will only be consultative. Still, as far as the production side of the industry is concerned, the outlook is not too good.

As was expected, producers may submit manuscripts for pre-censorship, but they will only receive advice and may go ahead even if they are advised not to. Many producers are opposed even to this since, they say, a manuscript cannot possibly convey what the image will give.

There is also likely to be certain other changes including certificates banning certain films to children under 18. At present the ban starts at 16.—**Henry Kahn.**

Fate of UFA is still in the balance

BONN.—Reorganisation of UFA and Bavaria Filmkunst AG, the two largest German motion picture companies, is still being fire after weeks of uncertainty and local rumours.

Latest official news has it that a survey of the UFA situation made by two independent German industry experts, Theo O and Dr. Zimmermann, has been completed. The survey will not be published but it is believed that there are so many negative details in its report that UFA's owners, a group of banks and industrial interests, will have to produce radical measures.

Bavaria Filmkunst, which, principally, is owned by the same group of financiers as owns UFA, is in a similar position. This company started reorganisation by selling part of its Munich studio to German television stations, and through this is again "in the black at the bank; but other activities of the company such as film production and distribution, are said to be still "in the red."

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WEST BERLIN City Parliament is now discussing a bill to decrease cinema admission taxes—but not for all films.

The Bill provides for lower rates for pictures having "valuable" or "extremely valuable" labels from the official West German censor board. Berlin exhibitors are taking an active part in the discussions on the Bill.

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A NEW German television newsreel company has been established under the name of Deutsche Fernsehdienst GmbH.

The company plans to supply news films to the coming second (commercial) German television network, which is to start operations on January 1, 1961.

Unique feature of the Deutsche Fernsehdienst is that a newsreel company active in the theatrical field is a co-owner. The company is Deutsche Wochenschau GmbH. Other owners are organisations from the German religious field, Catholic, Protestant and Jewish.—**Gustav Genschow.**

More cinemas likely for Calcutta

BOMBAY.—Following the removal by the West Bengal Government of all restrictions on the construction of theatres in the State plans are now going ahead for the building of more theatres in Calcutta.

Blueprints which had been shelved for many years because of the restrictions will be re-examined.

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INCREASING importance is being attached by Indian exhibitors to shorts. They have found that shorts, plus a main feature bring enhanced box-office returns. Maharashtra Pictures of Bombay has already started production on a run of shorts and documentaries.

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DIRECTOR and producer, Bimal Roy has been elected president of the Indian Motion Picture Producers Association following the retirement, after three years as president, of J. B. Roongta.—**N. V. Eswar.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Butterfield 8 ... ... (MGM)—U.S	108 min. (X)	Elizabeth Taylor Laurence Harvey Eddie Fisher	... Sex melodrama, photographed in CinemaScope and Metrocolor, based on John O'Hara's book concerning tragic love life of attractive New York model. Story not without feminine appeal, Elizabeth Taylor ravishing, support adequate, staging and wardrobe lush and cast values colossal	Big potential star and title turn-up (NC)
Cage of Evil ... ... (United Artists)—U.S	70 min. (A)	Ronald Foster Pat Blair Howard McLeod	... Romantic crime melodrama about disgruntled cop who turns robber and pays the penalty. Yarn routine, but acting and direction sound, romantic angle intriguing, climax suspenseful, and detail and atmosphere convincing	Reliable "second" (C)
Desire In The Dust ... (20th Century-Fox)—U.S	102 min. (X)	Ken Scott ... Martha Hyer Raymond Burr	... CinemaScope "deep South" melodrama about young man framed for manslaughter by a wealthy, though decadent, family. Acting and direction competent and atmosphere authentic, but story of alcoholism, incest, violence and insanity hard to swallow and digest	Ticklish booking (NC)
†Freckles ... ... (20th Century-Fox)—U.S	84 min. (U)	Martin West ... Carol Christensen Roy Barcroft	CinemaScope and De Luxe Colour lumber country melodrama, based on Gene Stratton-Porter's perennial best-seller. Tale wholesome and uninhibited, acting and direction straightforward, sentiment popular, rough stuff hearty and backgrounds picturesque	Good "double bill" (CC)
†H-Man, The ... ... (Columbia)—Japanese	79 min. (X)	Yumi Shirakawa ... Kenji Sahara Akihiko Hirata	CinemaScope and Technicolor Japanese gangster-and-science fiction melodrama, spoken in English. Story far-fetched, but cast competent, treatment showmanlike, highlights eerie and staging and photography first-class	Corking mass entertainment (NC)
Kettles On Old MacDonald's Farm, The (Rank)—U.S	61 min. (U)	Marjorie Main ... Parker Fennelly Gloria Talbott	Rustic comedy depicting the Kettle family's further adventures. Team work enthusiastic, romantic asides popular, gags evergreen and footage handy	Reliable series "second" (C)
Squad Car ... ... (20th Century-Fox)—U.S	60 min. (U)	Vici Raaf ... Paul Bryar Don Marlowe	... Crime melodrama describing the busting of a counterfeit ring. Story rickety and acting uneven, but action lively, fights strenuous, climax hectic and running time accommodating	Handy-size "second" (C)
†3 Worlds of Gulliver, The (Columbia)—International	99 min. (U)	Kerwin Mathews ... June Thorburn Sherri Alberoni	Superdynamation-and-Technicolor fantasy concerning young doctor's experience among pigmies and giants. Characters roundly drawn, direction competent, humour and sentiment refreshing, philosophy sound and backgrounds enchanting	Excellent holiday attraction (CC)
Tingler, The ... ... (Columbia)—U.S	77 min. (X)	Vincent Price ... Judith Evelyn Philip Coolidge	... Creepy about medico who discovers evil force in humans born of fear. Story holding, Vincent Price impressive, suspense strong, settings convincing, gimmicks effective and exploitation angles strong	Very good stunt offering (NC)
Wagon Tracks ... ... (20th Century-Fox)—U.S	59 min. (U)	Willard Parker ... Joyce Meadows Kent Taylor	Pint-size CinemaScope period western telling how U.S Cavalry captain finds romance while rounding up renegade. Script tame, characters tired, direction unsubtle, staging cheap and happy ending signalled	So-so "second" (C)
†When A Woman Loves (Toei)—Japanese	96 min. (A)	Ineko Arima ... Shin Saburi Yatsuko Tan-Ami	Grandscope and Technicolor romantic melodrama, made in Japan with English sub-titles, concerning young woman's brief encounter with married man. Story moving, acting convincing, treatment effective, feminine interest obvious and backgrounds colourful	Good art and commercial house booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Butterfield 8

M-G-M. American (X). CinemaScope. Photographed in Metrocolor. Featuring Elizabeth Taylor, Laurence Harvey and Eddie Fisher. Produced by Pandro S. Berman. Directed by Daniel Mann. Screenplay by Charles Schnee and John Michael Hayes. Directors of Photography, Joseph Ruttenberg and Charles Harten. Musical Director, Robert Armbruster. 9,771 feet. Release not fixed

"THE LADY IS A TRAMP" melodrama, based on John O'Hara's novel. Finely photographed in CinemaScope and Metrocolor, it's about an attractive New York model who, seduced at an early age, makes men her hobby and meets a violent end after renouncing her true love, a rake. The principal characters are certainly a prize pair, but ravishing Elizabeth Taylor and talented Laurence Harvey win some sympathy for them as they shuttle between lush bed and bar. Astringent comedy relieves the "gilded squalor," and the "ruined heroine's" wardrobe fairly dazzles. The film's all set to cash in on the current purple fiction vogue. Big potential star and title turn-up.

Story.—Gloria, a beautiful mannequin living with her widowed mother, Mrs. Wandrous, is both tempestuous and wanton. She plays the field and the link between her and her men friends is Butterfield 8, a New York telephone exchange. One morning, Gloria wakes up in the swank apartment of Weston Liggett, an aimless, hard-drinking young man married to Emily, a wealthy socialite. Weston is not around, but had left a considerable sum on the mantelshelf. Gloria, furious, grabs Emily's mink coat to cover her torn dress and walks out. She visits her childhood friend, Steve Carpenter, a budding composer, but he fails to reform her. Inevitably, Gloria and Weston meet again and fall genuinely in love. Later, Emily misses her coat and when Gloria returns it to Weston in a night club he violently abuses her. Gloria then tells Steve that she was seduced—and enjoyed it!—at the age of thirteen, hence the reason for her wild life. Subsequently, Weston decides to divorce Emily and offers Gloria marriage, but Gloria, realising that her past stands between them, drives madly off and has a fatal crash. Emily still cares for Weston and he promises to rejoin her when he has regained his self-respect.

Production.—The picture sweeps some dirt under its luxurious carpet without denuding the ironic, though confected, tale of sex and sensationalism. Elizabeth Taylor brings fabulous good looks to the role of bad girl Gloria, and Laurence Harvey registers as the frustrated, irresponsible toss-pot Weston. Eddie Fisher is completely out of his element as candid friend and father confessor Steve, but Betty Field and Kay Medford provide welcome comedy relief as a wise-cracking neighbour and an ex-"pro" motel keeper respectively. The décor is plush, and Gloria's dresses are breathtaking, but the dialogue is somewhat tatty. Despite its faults, "Butterfield 8" has powerful box-office connections.

Points of Appeal.—Engrossing, if seamy, story, headline stars, intriguing title, obvious feminine angle, salutary and showmanlike climax, expensive staging, CinemaScope and Metrocolor.

The Three Worlds of Gulliver

Columbia. International (U). Superdynamation. Photographed in Technicolor. Featuring Kerwin Mathews, June Thorburn and Sherri Alberoni. Produced by Charles H. Schneer. Directed by Jack Sher. Screenplay by Arthur Ross and Jack Sher. Visual Effects by Ray Harryhausen. Music by George Duning and Bernard Hermann. 8,867 feet. Release December 19, 1960

JOLLY and heartwarming Superdynamation and Technicolor make-believe. Inspired by Jonathan Swift's classic, it concerns a late seventeenth century English doctor who visits places inhabited by little and giant people and fashions a sound philosophy from his experiences, partly shared by his sweetheart. Hand picked players and a competent director effectively blend humour, heart interest and thrills and brilliant camera work completes the oracle. An enchanting film embodying eternal truth, it should entertain young and old alike. Excellent holiday attraction.

Story.—Lemuel Gulliver, an ambitious English doctor, sails to the East Indies seeking a fortune. Elizabeth, his sweetheart, stows away, but a storm sweeps Gulliver overboard and washes him ashore on Lilliput, populated by six inches high people. He conquers the tiny inhabitants' fear of him, does much to help them and furthers a young couple's romance, but is forced to flee when the Emperor, piqued, orders his execution. Gulliver then drifts to Brobdingnag, home of giants, where he and Elizabeth are reunited, and he wins the King's approval. Later a jealous sorcerer does some dirty work, but Gulliver and Elizabeth, aided by Glumdalclitch, a friendly girl, escape. Eventually, Gulliver and Elizabeth find themselves back in England, and Gulliver realises that it is love and understanding that determine a person's stature.

Production.—The picture, which has the Disney touch, switches from the land of little people to the land of the giants smoothly and contrast heightens its humour, sentiment and drama. Kerwin Mathews is an amiable and forthright Gulliver, June Thorburn makes a captivating Elizabeth, and Sherri Alberoni handles a significant role naturally and intelligently as Glumdalclitch. Jo Morrow, Lee Patterson, Basil Sydney and other well-known players also make their presence felt. The dialogue is mostly authentic and the far-flung period settings are artistically composed, while the superb photography gives validity to life in Lilliput and Brobdingnag. Technically, the film's a minor miracle.

Points of Appeal.—Delightful story, flawless characterisation, clever stagecraft, title, songs, Superdynamation, Technicolor and U certificate.

The Tingler

Columbia. American (X). Featuring Vincent Price, Judith Evelyn and Philip Coolidge. Produced and directed by William Castle. Screenplay by Robb White. Director of Photography, Wilfred M. Cline. Musical Director, Von Dexter. 7,061 feet. Release not fixed

AUDIENCE participation chiller. It's about a pathologist who discovers that fear can nourish a deadly foreign body in the human system, but comes close to death himself while engaged on vital experiments. The tale, cleverly told, competently acted and realistically staged, grips and thrills, but there is also a technical gimmick, involving a small electric motor. Placed under occasional seats, it gives the cash customer a tingling sensation at appropriate moments. Very good stunt offering.

Story.—Doctor William Chapin, a pathologist, spends much time studying human reactions to fear. Ollie Higgins, a silent film cinema owner and brother of an executed man upon whom Chapin had performed an autopsy, shows interest in Chapin's theories and introduces Chapin to his deaf-mute wife. Later, Mrs. Higgins dies from fright and Chapin extracts a living thing that had grown along her spine and hastened her end. Subsequently, Isabel, Chapin's neglected spouse, lets the "thing" loose on Chapin after he had used her in an experiment, but her sister, Lucy, fiancee of David, Chapin's assistant, saves him. Chapin finally returns the "thing" to Mrs. Higgins's body, but not before it has created a panic in the cinema and Ollie confesses that he deliberately caused his wife's death.

Production.—The picture, a clinical spine-chiller, has human interest and its sentiment, derived from the deaf-mute's plight, should appease the womenfolk. Vincent Price convinces as Doctor Chapin, Judith Evelyn contributes a moving performance as Mrs. Higgins, Philip Coolidge looks sheepish as the [illegible]icidal exhibitor Ollie, and Patricia Cutts [illegible]ntroduces a touch of sex as Isabel. The silent [illegible]ema, featuring Richard Barthelmess in "T[illegible]ble David," heightens atmosphere, while t[illegible] mechanical "tingler" works in close co-o[illegible]n with the characters at the finish. Defini[illegible]owman-like "battery-bred" horrific.

Points of Appeal.—Plausible an[illegible]-raising story, talented cast, resourceful d[illegible] sale-able gimmick and arresting title.

Freckles

Twentieth Century-Fox. American (U[illegible]nema-Scope. Photographed in De Luxe Co[illegible]eatur-ing Martin West, Carol Christensen [illegible] Ro[illegible] Barcroft. Produced by Harry Spalding[illegible]rected by Andrew V. McLaglen. Screenplay [illegible] Harry Spalding. Director of Photography, Floy[illegible]rosby. Musical Director, Henry Vars. 7,604 [illegible]. Release December 12, 1960

ROMANTIC melodrama, finely photo[illegible]aphed in CinemaScope and De Luxe Color. A [illegible]odern screen adaptation of Gene Stratton [illegible]orter's perennial best-seller, it concerns a husky, [illegible]eckled orphan who overcomes many vicissitud[illegible]s and makes the grade in the timber country. There are one or two tough characters, but they, shrewdly deployed, thicken the plot without spoiling its wholesome flavour. Well acted and smoothly unfolded against authentic backgrounds, it's agreeable and popular family fare. Good "double bill."

Story.—Freckles, an ambitious 20-year-old orphan who had lost a hand, seeks a job in a lumber company owned by Mr. McLean, a bearded giant. Freckles is sent to guard the Limberlost, a large, isolated timber area, and lives alone. Later, Freckles and Chris, niece of Alice Cooper, a forthright New York magazine editor, become friendly. A McLean employee in the pay of Jack Barbeau, head timber "hijacker," tries unsuccessfully to bribe Freckles. Barbeau then threatens Freckles and subsequently Barbeau and his gang grab logs. While Chris rides for help, Freckles is badly wounded duelling with Barbeau, but McLean arrives in time. The thieves are rounded up, except Barbeau, shot dead. During all this, Freckles and Chris find romance.

Production.—The picture gets off to a promising start and holds the interest without exactly panting for breath. Martin West contributes a clear cut portrayal as the physically handicapped Freckles, Carol Christensen is a likeable Chris and Roy Barcroft impresses as McLean. Steven Peck and Lorna Thayer also deserve mention as Barbeau and Alice. There are a few angry moments, but the comedy relief is apt and true love triumphs in the end. Timber felling heightens atmosphere, while the camera catches the glory of the Limberlost countryside.

Points of Appeal.—Straightforward story, shrewdly chosen cast, healthy sentiment, vigorous highlights, title, CinemaScope, De Luxe Color and U certificate.

Desire in the Dust

Twentieth Century-Fox. American (X). [illegible]nema-Scope. Featuring Ken Scott, Martha H[illegible] and Raymond Burr. Produced and Directed [illegible] Wil-liam F. Claxton. Screenplay by Charle[illegible] Lang. Director of Photography, Lucien Ballar[illegible] 9,21[illegible] feet. Release December 19, 1960

EARTHY CinemaScope melodrama, [illegible] in a Southern small town. It tells how a you[illegible] man framed on a manslaughter charge by a d[illegible] dent, though wealthy, family, is finally absolved. [illegible]e fac-from palatable leading types appear [illegible] have strayed from the William Faulkner and [illegible]ness-see Williams country, but the stains [illegible] their characters, which include incest, alcohol[illegible] fru-ricide and insanity, are partly remove[illegible] the wash. The murky, drip-dry stuff is, ne[illegible]ness unlikely to intrigue average filmgoers. [illegible]klish booking.

Story.—Lonnie Wilson, a poor farm[illegible] son is blamed when his girl friend, Meline[illegible] wilful daughter of Ben Marquand, an arrogan[illegible] south-ern colonel, causes the death of her si[illegible] bro-

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id, through drunk driving. David's comes mentally unbalanced and refuses the boy is dead. Following six years gang, Lonnie resumes his affaire with unaware that she is married to Ned doctor. Eventually, Lonnie learns the tries to expose Melinda to Ned, but urns the table on him by accusing pe. Lonnie eludes the sheriff, but it l a re-enactment of the car incident s. Marquand's reason that he is finally he colonel recompenses Lonnie by the deeds of his father's farm.

on.—The picture rakes over heavy th" ground, but the soil, tilled cease- hore skilful hands, is barren. Ken s a difficult chore manfully as the nie, and Martha Hyer is easy on the beautiful, though unscrupulous, Raymond Burr, Joan Bennett and to survive the rough going. There sprinkling of humour and authentic merely rub the dirt in. To make se, the film is completely devoid of and goes on far too long.

of Appeal.—Title and CinemaScope.

Cage of Evil

United Artists. American (A). Featuring Ronald Foster, Pat Blair and Howard McLeod. Produced by Robert E. Kent. Directed by Edward L. Cahn. Screenplay by Orville H. Hampton. Director of Photography, Maury Gertsman. 6,346 feet. Release November 21, 1960

FULL-BLOODED crime melodrama, set in Los Angeles. It deals with a disgruntled cop who turns robber and murderer, but finally pays the supreme penalty for his sins. The plot's not exactly watertight, but a sound cast and a resourceful director seal the leaks and enable it to end, following a few hectic love sequences, on a stern and showmanlike note. It'll thrill and intrigue the majority. Reliable " second."

Story.—Scott Harper, a detective, sore because he hasn't gained promotion, and Murray Kearns, a colleague, are assigned to a big diamond robbery case. They are helped by Tom Colton, an insurance investigator, and suspect Karl Romack, a crook, and Martin Bender, a fence. Both Harper and Colton fall for Holly, Romack's night club hostess girl friend, Holly reciprocates Harper's feelings and persuades him to liquidate Romack and grab the gems. Kearns catches Harper red-handed, but Holly neatly organises Kearns' elimination and Harper receives official credit for Romack's demise. Harper then plans the disposal of the diamonds, but the police cotton on. In the end, Harper stops a fatal bullet and Holly is arrested.

Prod ion.—The picture quickly gets down to bras eks and subsequently proves by hammering the obvious with a colourful mallet that c e doesn't pay, even if practised by those know the law. Ronald Foster earns a litt mpathy as Harper, the " flat-foot " corru by a skirt, Pat Blair makes an effective, bdued, siren as Holly, and Howard McL cores as the shortlived Romack. Its supp characters, too, are sharply drawn. Ther penultimate suspense and the backgrou e suitably varied.

Po of Appeal.—Holding story, competent acti d direction, sex, provocative title and mo ound and exciting climax.

Squad Car

Century-Fox. American (U). Featuring f. Paul Bryar and Don Marlowe. Produ d Directed by Ed Leftwich. Screenplay . Parsons and Scott Flohr. Director of phy, Henry Cronjager. 5,401 feet. Release November 14, 1960

NTIC crime melodrama. It's about a cial flyer who dabbles in the counterfeit- et, but is double-crossed and finally sides law. The script seldom departs from the and neither the acting nor the direction hing to write home about, but hearty tuff, punctuated by night club divertisse- eeps its end up. Handy size " second."

.—Investigating the murder of a mechanic employed by Jay Reinhart, who runs an aerial pest control company, Beck, a police lieutenant, finds a link between the dead man and a Treasury probe concerning forged notes. Stahl, a minor T-man, working with Reinhart in the counterfeiting game, and Reinhart quarrel, and Cameo, the dead man's night club singer girl friend, demands a cut from the loot. Stahl attempts Cameo's life, but later joins her against Reinhart. They wound Jeanne, Reinhart's fiancee, and Reinhart, furious, accompanies the police when they chase Cameo and Stahl, heading for the Mexican border. Reinhart causes Stahl's car to crash, Stahl is killed instantly and Cameo dies after confessing she murdered the mechanic.

Production.—The picture keeps moving and varies its backgrounds, although made on a shoestring, and sustained action atones for its routine blue-print. Vici Raaf, no Sarah Bernhardt or nightingale, fails to convince as Cameo, but Paul Bryar scores as Beck, Lyn Moore and Don Marlowe make the most of the conventional love interest as Jeanne and the repentant Reinhart, and Jack Harris is in his element as villain Stahl. Semi-documentary approach gives the film airs, and the climax carries a kick.

Points of Appeal.—Rugged tale, vigorous acting, useful footage and U certificate.

The Kettles on Old MacDonald's Farm

Rank-Universal. American (U). Featuring Marjorie Main, Parker Fennelly and Gloria Talbott. Produced by Howard Christie. Directed by Virgil Vogel. Screenplay by William Raynor and Herbert Margolis. Director of Photography, Arthur E. Arling. Musical Director, Joseph Gershenson. 5,520 feet. Release not fixed

RUSTIC knockabout illustrating the further adventures of the prolific Kettle family. It introduces romance between a socialite and a husky youth, and the love interest furnishes valid cues for slapstick, mostly at the Kettles' expense. Marjorie Main is a sturdy " kingpin " as Ma Kettle, but the rest also pull their weight. The gags are well timed, and the happy ending is not unduly delayed. Reliable series " second."

Story.—Brad Johnson, a college graduate seeking experience as a logger, and Sally, a socialite, are courting, but J. P. Flemming, Sally's wealthy father, strenuously opposes their marriage. Sally stays with Ma Kettle and her brood to learn about country life, and later Brad wins money at a lumbermen's rodeo and buys untilled land. Pa Kettle mistakenly thinks he is to become a father yet again, celebrates on Brad's bulldozer and wrecks it. Flemming offers a replacement, but Brad, proud, refuses the gift and he and Sally quarrel. During a hunt, Ma Kettle captures a bear and the schemozzle leads to Brad's and Sally's reconciliation. Flemming blesses their union.

Production.—The picture, a barnyard romp embracing a rodeo, tree-felling and a bear hunt, keeps on the move. Marjorie Main bellows good-humouredly as Ma Kettle, Parker Fennelly is a reasonable substitute for Percy Kilbride as Pa Kettle, and Gloria Talbott and John Smith provide a healthy heart angle as Sally and Brad. As for the Kettle kids, they're as lively as ever. The staging is adequate, and no words are wasted.

Points of Appeal.—Rollicking, inconsequential tale, eager team, series values, handy footage and U certificate.

Walk Tall

Twentieth Century-Fox. American (U). CinemaScope. Featuring Willard Parker, Joyce Meadows and Kent Taylor. Produced and directed by Maury Dexter. Director of Photography. Floyd Crosby. Musical Director. Richard D. Aurandt. 5,305 feet. Release November 28, 1960

PINT-SIZE CinemaScope period western. It concerns a U.S cavalry captain who finds romance while rounding up a renegade and his mob in Indian menaced territory. The tired characters are unsubtly deployed against drab backgrounds and time hangs long before it arrives at its " this is where we came in " ending. " Walky-talky " would have been a more appropriate title. So-so " second."

Story.—Ed Carter, a two-faced ex-army lieutenant, and three thugs massacre Indians and young braves threaten war unless Carter is brought to book by the white man. Edward Trask, a cavalry captain, receives orders to arrest Carter and captures his quarry in a deserted mining town. On the return journey, Trask has to contend with his wily prisoner and keep furtively glancing behind him for Carter's evil associates. Sally, survivor of an Indian attack, is found by Trask, but Carter wins her sympathy. Later, she learns the truth about Carter when Carter overpowers Trask. Finally, Trask turns the table on Carter and romance blossoms between Trask and Sally.

Production.—The picture opens and closes in the same ghost city, but spends the rest of its time ambling through dull country. Joyce Meadows is no glamour girl as Sally, and Willard Parker and Kent Taylor are defeated by the weak script as Trask and Carter. There is little heart interest, hardly any comedy and the rough stuff is spasmodic. CinemaScope, far from being an asset, magnifies the shortcomings.

Points of Appeal.—Handy footage and U certificate.

The H-Man

Columbia. Japanese (X). CinemaScope. Photographed in Technicolor. Featuring Yumi Shirakawa, Kenji Sahara and Akihiko Hirata. Produced by Tomoyuki Tanaka. Directed by Inoshiro Honda. Screenplay by Takeshi Kimura. Director of Photography, Hajime Koizumi. Musical Director, Masaru Sato. 7,079 feet. Release not fixed

THRILL-PACKED gangster and science fiction melodrama, a Japanese film given English dialogue. Vividly presented in CinemaScope and Technicolor, it tells how the police, aided by physicists, bust a narcotics ring and, at the same time, save civilisation from a man-destroying gelatinous substance, a product of the H-bomb. The acting and direction are highly competent, while the staging of night club scenes, creepy chills and a terrific pyrotechnic climax is first-rate. Corking mass entertainment.

Story.—After stealing a parcel of narcotics, a young Tokyo hoodlum vanishes and the police question the culprit's singer wife, but she cannot help them. Later, the girl sees a member of a dope ring attacked by a green substance and he, too, evaporates. The police pooh-pooh her story, but a young professor, who knows that H-bomb radiation can reduce human beings to liquid, confirms her tale. Ugly subsequent events cause the law and scientists to realise that a serious situation has developed and a large-scale campaign is planned for the destruction of the menace. Several more drug traffickers are consumed, but finally the terror is trapped in a sewer and cremated. Mankind gets a reprieve, and romance ripens between the singer and a scientist.

Production.—The picture, further proof that the Japanese have a shrewd eye on the American and European markets, firmly unites racketeer and science fiction melodrama. Yumi Shirakawa charms as a night club entertainer, Kenji Sahara scores as a detective and Akihiko Hirata has dignity as a senior scientist. Its supporting characters are also sharply drawn. Night club activity furnishes apt light relief, and the brushes against crooks are full-blooded. Slick camera work enables the H-man's victims to dissolve convincingly, and the sewer fire climax is " serial " at its best. In a word, " The H-Man " has definitely got what it takes.

Points of Appeal.—Exciting plot, good acting.

continued on page 30

DE LANE LEA
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Royal premiere of Rank FD's 'Man in Moon'

The Queen and the Duke of Edinburgh attended the world charity premiere of Rank FD's "Man in the Moon" held last week at the Odeon, Leicester Square in aid of King George's Jubilee Trust. Her Majesty is patron of the trust. Also present were the Duke and Duchess of Gloucester. "Man in the Moon" is a comedy starring Kenneth More, Shirley Anne Field and Michael Hordern, made by Allied Film Makers. Left: The Queen arrives at the theatre. With her is Lady Weekes, chairman of the premiere committee

Before the Queen saw "Man in the Moon," John and Mrs. Davis were presented to her together with the stars of the picture, producer Michael Relph, director Basil Dearden and script-writer Bryan Forbes. Above: Kenneth More and Shirley Anne Field being presented

The presentations were screened in the theatre through close-circuit television installed by Southern-TV. Above: The Queen talks to Bryan Forbes, Basil Dearden and Michael Relph. Lady Parker, deputy chairman of the premiere committee, presents Bryan Forbes to the Duke of Edinburgh. John and Mrs. Davis talk to the High Commissioner for Canada, the Hon. George Drew, who was vice-president of the premiere committee

Top ... enneth and Mrs. Winckles. Earl and Mrs. St. John. Pictured at a reception before the premiere: Jack Hawkins, F. L. Thomas, Mrs. Hawkins and Rich... Attenborough. Bottom: F. Finklehoffe, Mrs. Hawkins, Sydney Luft, Judy Garland and Mrs. Finklehoffe. Major-General J. S. Ballentine, and Mrs. Ballentine with F. L. Thomas. Richard and Mrs. Attenborough

Your Films

by JOSH BILLINGS

West End

WHEN I ran across Ken Hargreaves the other day he wore the jaunty look of a boulevardier. No need to ask the reason—Columbia has reissued "Lady Chatterley's Lover" (French) and the film's selling like hot cakes.

The jury gave D. H. Lawrence's provocative novel, on which the picture is based, the green light and it can now be purchased by child and adult alike from their nearest bookstall without either risking imprisonment.

What makes "Lady Chatterley's Lover" unique is the fact that it's the first X certificate screenplay to be adapted from a U book! Needless to say, none of the questionable four letter words appear in the film's English subtitles.

But the cash customers don't know this until after they've paid to see the picture, which may well prove to be the biggest sucker bait of all time. Budding Barnums, pocket your scruples and have a bash!

\+ + +

CONTINUING to scoop the pool at the Warner Theatre, "Saturday Night and Sunday Morning" (British Lion-Bryanston—British) has to leave on the 16th despite its enormous success. The sizzling, low-life melodrama leaves the Warner Theatre and may be temporarily out of sight, but the shrewd exhibitor will keep it in mind.

\+ + +

"BUTTERFIELD 8" (MGM—CinemaScope), another X certificate offering, arrives at the Warner Theatre on the 17th. It co-stars Elizabeth Taylor and Laurence Harvey and moves on a higher social plane than "Saturday Night and Sunday Morning," but will have all its work cut out to equal, let alone surpass, the latter's take.

\+ + +

ALL ROADS lead to the London Pavilion, where "Beat Girl" (Renown—British), the beatnik melodrama with hot music, which, by the way, co-features the ubiquitous Shirley Anne Field, tops the bill. It had a record breaking opening week-end and what's more the heavy initial sales are being maintained. Obviously, its appeal is not limited to cool customers and if you're wise you'll beat it quick to Renown's headquarters and sign on the dotted line.

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THERE'S been a brisk demand for "The Criminal" (Anglo Amalgamated), the British "big house" melodrama, during its stay at the Plaza. It, too, has an X certificate, but never panders to sensation seekers. Lifted from the common rut by Stanley Baker's outstanding performance, it should score fluently on release. Its immediate successor at the Plaza is "G.I. Blues" (Paramount), swivel-hipped Elvis Presley's first film since he completed his military service. And what better vehicle than an army musical? Advance bookings are terrific!

\+ + +

JUST ONE more X certificate before we get to the U's and the A's, namely "Shadows" (British Lion—American). The melodrama about Manhattan's Negro population is fully expected to run for at least six months at the Academy, Oxford Street. I understand it will play the key towns for extended seasons and not be generally released. Something different, it deserves special treatment!

\+ + +

"THE MILLIONAIRESS" (Twentieth Century-Fox—CinemaScope—British) has a U certificate. Quite a change these days! The Wolf Mankowitz version of Bernard Shaw's play, co-featuring Sophia Loren and Peter Sellers, has set a new high at the Carlton, Haymarket. No, I haven't been reading publicity department "blurbs." I never do. I pass the Carlton every evening and there have been long queues outside every night since the comedy opened. They talk far more eloquently than hand-outs!

\+ + +

BY ALL ACCOUNTS "Man in the Moon" (Rank—British) went down well at its Royal premiere at the Odeon, Leicester Square, last week. The science fiction satire, starring Kenneth More, received a grudging press, but happily the patronising notices haven't kept the public away. Far from it! The film rocketed into the money on opening day and is still in golden orbit. Those who take the Rank split can thank their lucky stars.

\+ + +

"THE JUNGLE CAT" (Disney) has really caught on at Studio One, Oxford Street. Incidentally, the second feature is "The Hound that Thought He Was a Racoon" (Disney), a delightful animal comedy, and Manager Selvage tells me it's getting as warm a reception as the first feature. I can well believe it.

\+ + +

I HARDLY expected "Portrait in Black" (Rank-Universal) to win rave notices and it didn't. The crime melodrama—a woman's picture— is, admittedly, no literary masterpiece, but I still fancy its chances. And the reasons? An intriguing title, popular stars, a strong feminine angle and Lana Turner's fabulous jewels, furs and clothes. My reckoning seems to be sound, for "Portrait in Black" got off to a fine start at the Leicester Square Theatre.

\+ + +

"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) goes on merrily at the Rialto, Coventry Street. The cash has been rolling in so consistently that the "Murder Incorporated" (Twentieth —CinemaScope), a factual gangster has again been postponed. One w... call "Let's Make Love" sophistic... tainment, yet there's no doubt about ... the nobs.

\+ + +

I DON'T know for how long "... Love" (Rank—British) was originally ... the Ritz, but it's still there. What's a... jolly clinical comedy is likely to stay ... turning over a pretty penny and at t... time enabling the Ritz to discharge quot... tions. The film's also successfully playing ... dates all over the country and if your bo... needs a tonic the obvious thing to do is ... on the "Doc's" panel.

\+ + +

REGAL'S "The Siege Of Sidney S... (Dyaliscope—British), ably supported by ... London" (Regal—British), held up quite ... the Odeon, Marble Arch. The progr... good mass stuff and represents a safe p... bet. "Carthage In Flames" (Rank—Techn... —Italian), a large-scale spectacle, takes o... the Odeon today.

\+ + +

THERE ARE still no signs of a change ... the Cameo-Royal, Charing Cross Road. ... "The Nudist Story" (Eros—British) has been installed since June 30. The fig-leaf opus h... an A certificate, but I can assure you it's su...table for most members of the family.

\+ + +

"BLACK ORPHEUS" (Curzon—Franco-Italian) is definitely the "foreign" prestige film. It's enjoying a marvellous season at the Curzon cinema, and merits the attention of all who cater for the elite.

On release

WARNER-PATHE'S "The Dark At The Top Of The Stairs" is definitely brightening u... suburban box-offices. I thought the film ... has a hit parade signature tune, an ob... woman's film, but the critics were lukewa... must, however, confess I didn't care fo... picture's title, but be that as it may it's ... clicking. It had a great opening Sunday, ... a little, but soon got its second wind. ... word-of-mouth advertising is doing the tr...

\+ + +

"WATCH YOUR STERN" ... Amalgamated—British), the comedy w... "Carry On" touch, has taken a flyer. ... the rib-ticklers made by producer Peter ... and director Gerald Thomas, it contains ... mass appeal. See that you get "Watch ... Stern" because if your opposition beats ... it you won't see his stern for dust as he ... bag bulging, to the bank.

\+ + +

MR. LEO is pulling off a grand dou... the National Circuit. "The Time Ma... (MGM—Metroscope), an excellent ... version of H. G. Wells's science fiction ... now in its second week, has fully maint... rousing initial pace. The remarkable thin... the picture is that it's appealing equally ... sexes. Moreover, the kids are finding ... round its A certificate

\+ + +

MGM'S other winner is "The Gr... Marathon" (Dyaliscope—Italian), whic...

continued on page 27

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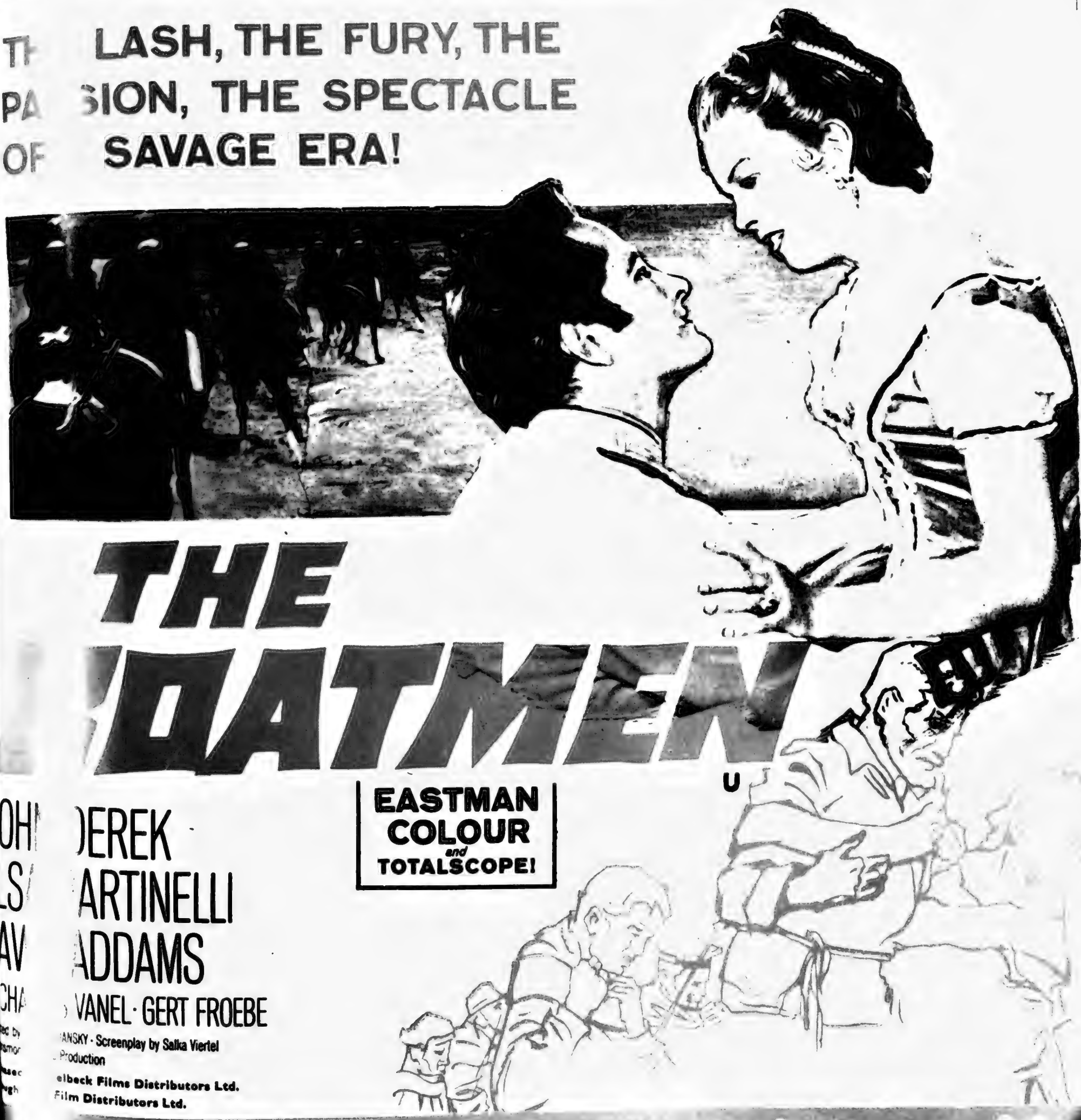

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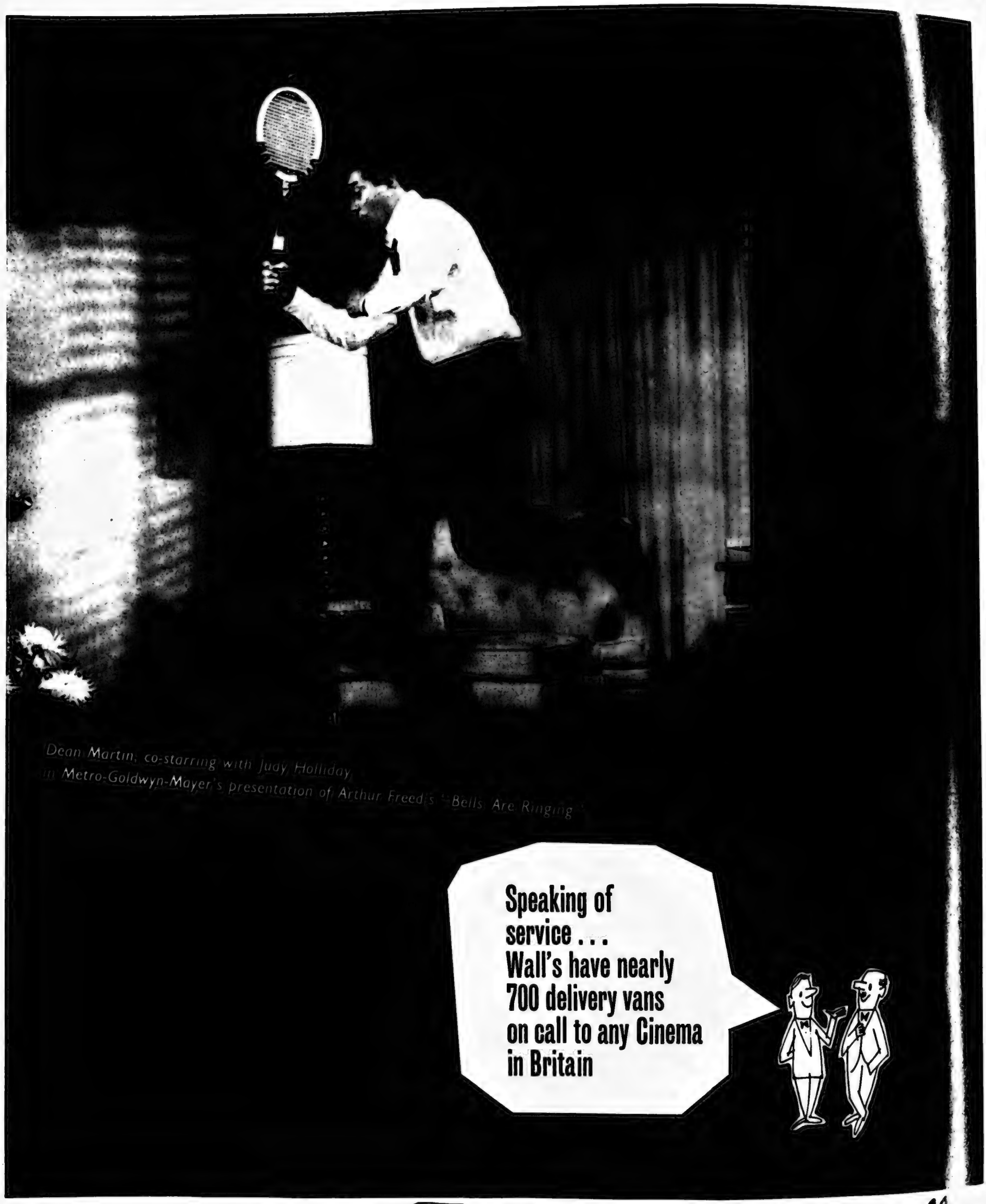
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RE[illegible]ERS' NEWS

C[illegible]lumbia publicity pr[illegible]sentations score i[illegible] the provinces

COL[illegible]MBIA's provincial showmanship presentatio[illegible] have been very successful. Many messag[illegible] of congratulations and appreciation have b[illegible] received by Kenneth N. Hargreaves, managi[illegible] director of its British organisations, who in[illegible]d the project in Leeds. Subsequent replica[illegible]sentations were given during recent weeks [illegible] Manchester, Glasgow, Birmingham and Car[illegible]if.

The p[illegible]sentations covered the entire range of Columbi[illegible] comprehensive showmanship plans on three [illegible]ajor productions which represent an aggregate [illegible]vestment of £7m., each picture being in a different stage of readiness.

Christmas release

The trio embraced in this tour were the William Goetz Production of "Song Without End, The Story of Franz Liszt," starring Dirk Bogarde and Capucine, which is now doing outstanding business at the Columbia Theatre and which will be released at Christmas; the George Sidney-Posa International Production "Pepe," starring Cantinflas and a galaxy of 35 top Hollywood stars, which will have its European premiere in London in February: and Carl Foreman's Open Road British Production "The Guns of Navarone," starring Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, Gia Scala, Irene Papas and James Robertson Justice, which is due to be ready in April.

The showmanship presentations included preview glimpses of the three films. Use was made of 16 mm. projection, as well as colour film strips and tape recordings, with each producer appearing on the screen to introduce his respective pictur[illegible].

Alan Tucker, director of publicity of Columbia's British organisation, conducted the meetings and discussed various aspects of each campaign individually before the screen presentations—link[illegible]g the pre-production campaign concept thro[illegible]h the period of filming and describing in de[illegible]l launching and release plans for the three s[illegible]ects.

Assis[illegible] Mr. Tucker on the presentations was Patrick [illegible]. Williamson, advertising manager, who [illegible]vised the technical running of the shown[illegible]ip screen demonstrations.

New York meeting

A[illegible]ucker and Pat Williamson have flown to [illegible] York to meet Mo Rothman, executive [illegible]-president of Columbia International: Jo[illegible] Rosenfield Jr., executive in charge of w[illegible]de publicity, advertising and exploitation[illegible]ck Wiener, head of Columbia's publicity for[illegible] Continent and Near East; and Emile B[illegible]publicity director of Columbia's French c[illegible]y.

British and European publicity chiefs will g[illegible] California to attend a screening, at the C[illegible]bia Studio in Hollywood, of George Sidney Production: "Pepe." The Columbia r[illegible]sts and John Flinn, publicity director of [illegible]udio, will meet with executives and George [illegible] to discuss plans for the European launch[illegible] "Pepe," which will take place in London February.

"Pepe" is one of Columbia's most important [illegible] presentations.

'BEN-HUR' TICKETS AS PRESENTS

A "Ben-Hur" gift-ticket voucher scheme is to be introduced at the Empire Theatre, Leicester Square, for the Christmas season.

Tickets to see the film at the Empire Theatre are offered as acceptable presents for every member of the family. All seats, through the entire price range, are to come into the scheme.

Gift vouchers will be available for one or two seats, and multiples of these vouchers may be purchased should the gift be intended for more than two people.

Every theatre playing "Ben-Hur" will stage matinee performances every day from Boxing Day to January 7 inclusive.

New Disney production company in Canada

WALT DISNEY Productions has formed a new company to produce a series of top-line pictures in Canada, with Canadian actors and technicians.

First film from the new company—Cangary Ltd.—is to be "Nomads of the North," based on James Oliver Curwood's novel dealing with the adventures of a Canadian Malemute and a friendly bear.

Cangary Ltd. is headed by Erwin L. Verity, with headquarters at Calgary, Alberta. Also at the disposal of the producers is the vast Kananaskis Ranch, located some 30 miles west of Calgary.

Paramount trade shows 'Under Ten Flags'

THE Dino De Laurentiis production, "Under Ten Flags," will be trade shown by Paramount at the Plaza, London, today (Thursday), November 10, at 10 a.m.

Based on historical fact, this spectacular adventure drama of World War II has Van Heflin, as the commander of the German sea raider "Atlantis," and Charles Laughton, of the British Admiralty as opponents.

Other leading roles are played by Mylene Demongeot, John Ericson, Cecil Parker, Liam Redmond, Eleanora Rossi Drago and Alex Nicol.

'Marriage' is booked by Rank circuit

THE second in Anglo's new series of thrillers based on the stories of Edgar Wallace, "Marriage of Convenience" has been booked by the Rank Circuit. It begins release in North West London on January 16.

The film will be trade shown in London at the Hammer Theatre on Tuesday, November 15, 10.30 a.m.

"Marriage of Convenience" is based on the Edgar Wallace story "The Three Oak Mystery" and stars John Cairney and Harry H. Corbett, and co-stars John Van Eyssen, Jennifer Daniel and Moira Redmond. It was produced at Merton Park Studios by Jack Greenwood and directed by Clive Donner from the screenplay by Robert Stewart.

To be trade shown at the same time as "Marriage of Convenience" is the Anglo featurette "Three Roads to Tomorrow" in Technicolor.

British casting for 'El Cid'

ANTHONY MANN, who is to direct the Samuel Bronston production, "El Cid," and his casting director, Maude Spector, have completed the British casting for this 6,000,000 dollar spectacular which starts shooting on locations in Spain early this month.

Gary Raymond and John Fraser are joined by Ralph Truman, Andrew Cruickshank, Michael Hordern, Christopher Rhodes, and Frank Thring, who played Herod Antipas in Bronston's first Madrid-based production, "King of Kings."

Mann and his associates have been working now for several months to ensure that "El Cid" will be a completely authentic, as well as an exciting, chronicle of the Spanish hero's conquests.

Gomez Menedez Pidal, a professor of literature at the University of Madrid and son of the world authority on El Cid's life, has been signed as technical adviser on the production.

The Super-Technirama-70 and Technicolor production is scheduled for four months of exterior location filming in Spain, with a final month of interior filming at Cinecitta Studios in Rome.

"El Cid" will be Sophia Loren's first period film since 1955.

ABC takes Eros' Borgia picture

EROS' "Nights Of Temptation," filmed in Eastman Color and Totalscope, has been booked to the ABC circuit—London release is on December 5.

"Nights Of Temptation," starring Belinda Lee, Jacques Sernas and Michele Mercier, tells the story of Lucretia Borgia.

'Spider's Web' booked for the 'Queens'

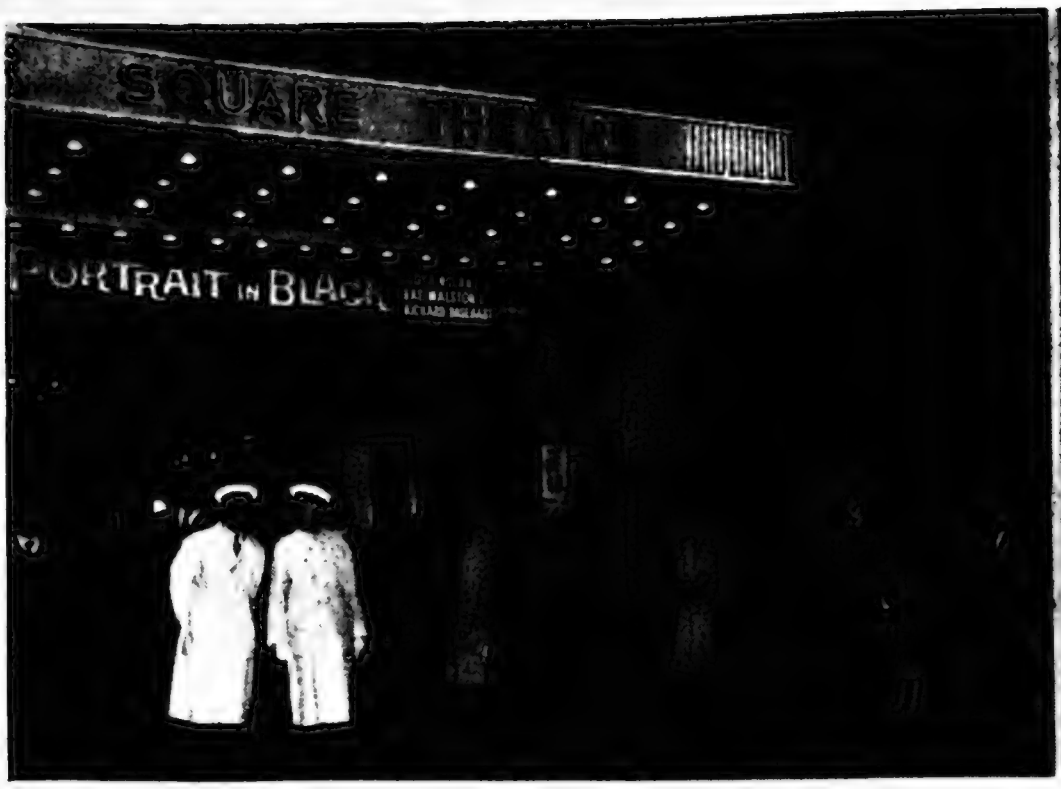
THE Cunard Company has booked United Artists' "The Spider's Web" for the *Queen Elizabeth* this month and for the *Queen Mary* in December. Eventually there will be bookings on the entire fleet.

The film stars Glynis Johns and John Justin, in a film version of Agatha Christie's mystery thriller. Also in the cast are Jack Hulbert, Cicely Courtneidge, Ronald Howard and David Nixon.

Produced by Edward J. Danziger and Harry Lee Danziger, "The Spider's Web" was directed by Godfrey Grayson in Technicolor, for United Artists release.

continued on page 30

PROSPER WITH ANGLO!



There was a packed house at the Leicester Square Theatre, London, last week, for the premiere of the UI film released through RFD, "Portrait in Black." " Portrait in Black," produced by Ross Hunter and directed by Michael Gordon, stars Lana Turner, Anthony Quinn, Sandra Dee, John Saxon and Richard Basehart. Above: The front-of-house at the Leicester Square Theatre; James and Mrs. Carreras, Douglas Granville, UI home office representative for the U.K and Ireland, and Mrs. Newman

'PORTRAIT IN BLACK' IS UNVEILED

Above: Mr. and Mrs. L. Stanbury; Edward and Mrs. Bryson. Below: Lady Shawcross and Lord Winterton; Mrs. Mary Maxfield and Alber earl

Lord and Lady Mancroft; James and Mrs. Pattinson

Above: ... k Palmer, manager of the Leicester Square Theatre, with the Duchess of Argyll; Anthony and Mrs. Kinsman. Below: Mrs. Newman, Douglas Granville, Mrs. Kenneth Winckles and Mrs. Burlington; Donald and Mrs. Sinden

Production

by BILL EDWARDS

THAT STREAM of jolly British comedies with the homely titles may be slowing down, but it has by no means stopped. Latest such is "Nearly a Nasty Accident," which producer Bertie Ostrer is now making at Shepperton.

The story moves loosely in RAF circles and tells of a senior officer (Jimmy Edwards) plagued almost to breakdown point by an accident-prone airman (Kenneth Connor), who has the easy knack of bringing disaster to everything he touches.

Producer Ostrer entered the comedy field at the beginning of this year with "Dentist in the Chair." This did so well he is now planning the sequel for production early in the New Year—"Dentist at Large."

Comedy cycle

He reflected: "Three or four years ago a comedy was the unfunniest property of all to have on your hands—you couldn't get a distributor to touch one.

"Now we're in the middle of a lengthy comedy cycle and at the moment I can't see the end of it. Given good properties it could run for ever.

"With so many of these modest budget pictures turned out over these past two years I think you can now evolve certain rules to follow. Though they're comparatively cheap, for instance, they must never show it.

"I think, too, they must never smack of the studios, but should open out and 'go outside.' The most fatal thing, I believe, is that they should appear like filmed stage-plays."

Chaffey directs

"Nearly a Nasty Accident" is directed by Don Chaffey, who also made "Dentist in the Chair" and, for that matter, a good proportion of all British films made this year.

Chaffey is one of the industry's most sought-after directors, and "Accident" is his sixth picture this year. The future looks even busier.

In January he will make the screen version of Arnold Wesker's stage play, "The Kitchen," for ACT Films before getting down to work on two personal productions he is to make with producer Victor Lyndon.

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HENRY GEDDES and Johnny Coquillon, of World Safari, leave for East Africa on November 29 to make "The Last Rhino" for the Children's Film Foundation.

They will work largely in and around the Tsavo and Amboseli national parks. Their first task: to find their two-ton rhinoceros heroine.

Unlike the camel in their last CFF film, the rhino will not talk. Shooting will be in Eastman Color with a cast to be recruited locally. English dialogue will be post-synced in Britain.

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PRODUCER Jimmy Carr used 10 Technirama camera units to film the Royal opening of Parliament last week. Carr, of World-Wide Pictures which is making the picture for the Central Office of Information, placed six cameras inside Parliament and the remaining four covered exterior sequences.

Pathe News and British Movietone also shot colour sequences of the occasion which were processed by Technicolor.

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THE FIRST Anglo-Swedish co-production, "Two Living, One Dead," is now well under way in Stockholm with Virginia McKenna, Bill Travers and Patrick McGoohan.

This British Lion release is produced by Teddy Baird with Swedish associate producer Lorens Marmstedt (he produced Ingmar Bergman's first four films) and executive producer Karl E. Moseby a Norwegian.

The film, to be made entirely on Swedish location and at Stockholm's S. F. Studios, is based on a Scandinavian novel published in 1932. It tells of the far-reaching effects an armed Post Office robbery has on three men who are clerks at the office.

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THE TEAM of producer Peter de Sarigny and director John Guillermin which made the successful "Never Let Go" for Julian Wintle and Leslie Parkyn is to make two more for Independent Artists next year.

They are "The Innocent Gunman" with Peter Sellers and "The Monastery Story." Both properties are scripted by John Dighton.

Wintle and Parkyn have three further subjects for 1961 production—Victor Canning's "The Survival Man," David Storey's novel "This Sporting Life" and "The Big Table" by Donald MacKenzie.

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STARTING at Pinewood at the end of this month: "Carry on Regardless," fifth in the Peter Rogers's series. This time Sidney James runs a Helping Hands agency in which he is assisted by Kenneth Connor, Hattie Jacques, Kenneth Williams, Charles Hawtrey and Joan Sims.

Gerald Thomas will direct from Norman Hudis's screenplay.

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METRO'S "The Four Horsemen of the Apocalypse" which has been filming in Paris will not be completed at MGM Bo... m Wood as planned.

Continuing bad weather—the un... ...as able to shoot only six of the 24 days ir... ...aris—has made it impracticable to complete ... project in Europe, said a studio spokesman. ... ...aining exteriors and all studio work will be ... ...sferred to Hollywood.

\+ + +

"RAG DOLL," Tom Blakeley's ... ...eunian production for Butchers' release, sta... ...ilming at Walton on Monday week.

Lance Comfort will direct a cast ... ...ed by Jess Conrad, Peter Reynolds and ... ...mione Baddeley.

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SHELLEY WINTERS will play the ... ...le of Lolita's mother, Charlotte, in the screen ... ...ersion of "Lolita" which goes before the ... ...meras at ABPC Elstree towards the end of this ...onth. Co-starring are James Mason, Peter Sell... ..., and Sue Lyon as Lolita.

Stanley Kubrick will direct from a script written by the author, Vladimir Naboko..., and James Harris produces for A.A. Productions.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; **"A Taste of Fear"** (Hammer for Columbia). Producer Jimmy Sangster, director Seth Holt. **"The Pursuers"** (tv series), produced by Ian Warren.

BEACONSFIELD.—"I Promise to Pay" (Independent Artists for Anglo Amalgamated), producer Norman Priggen, director Sidney Hayers.

BRAY.—"Shadow Of The Cat" (BHP for U-I). Producer Jon Pennington, director John Gilling. Starts Monday.

MERTON PARK.—"Partners In Crime" (Anglo Amalgamated). Producer Jack Greenwood, director Peter Duffell (Edgar Wallace series).

MGM BOREHAM WOOD.—"Five Golden Hours" (Anglofilm), produced and directed by Mario Zampi; building on three stages for 20th-Fox's **"Cleopatra."** **"Topaze"** (Dimitri de Grunwald for 20th-Fox). Producer Pierre Rouve, director Peter Sellers. Starts Monday.

NEW ELSTREE.—"Striptease Murder" Producers, The Danzigers, director Er... st Morris; **"Stranger in Town"** produ... The Danzigers, director Max Varnell.

PINEWOOD.—"Cleopatra" (Fox), ... ducer Walter Wanger, director Rou... n Mamoulian; **"Treasure of Monte Crist..."** (Tempean for Regal), producers Bob B... and Monty Berman, director Bob Ba... On location in Italy.

SHEPPERTON.—"The Greengage S... mer" (Columbia), producer Victor Sa... director Lewis Gilbert; **"The H... Masters"** (Disney), producer Walt Dis... director Bill Fairchild; **"Nearly a N... Accident"** (Britannia), producer Bert Ostrer, director Don Chaffey; **"Week... With Lulu"** (Hammer for Columbia), ... ducer Ted Lloyd, director John P... Carstairs. **"Spare the Rod"** (Bryans... producer Victor Lyndon, director I... Norman: **"The Trunk"** (Donwin... Columbia). Producer, Lawrence Hun... ton, director Donovan Winter.

TWICKENHAM. — "Double Bu... (Fanfare for Bryanston), producer G... Brown, director Pennington Richards.

WALTON. — "During One Ni... (Gala), produced and directed by S... Furie; **"Mary Had a Little . . ."** (Ca... for United Artists). Producer George ... ler, director Eddie Buzzell; **"Bre... Point"** (Butcher's). Producer Peter ... bert, director Lance Comfort.

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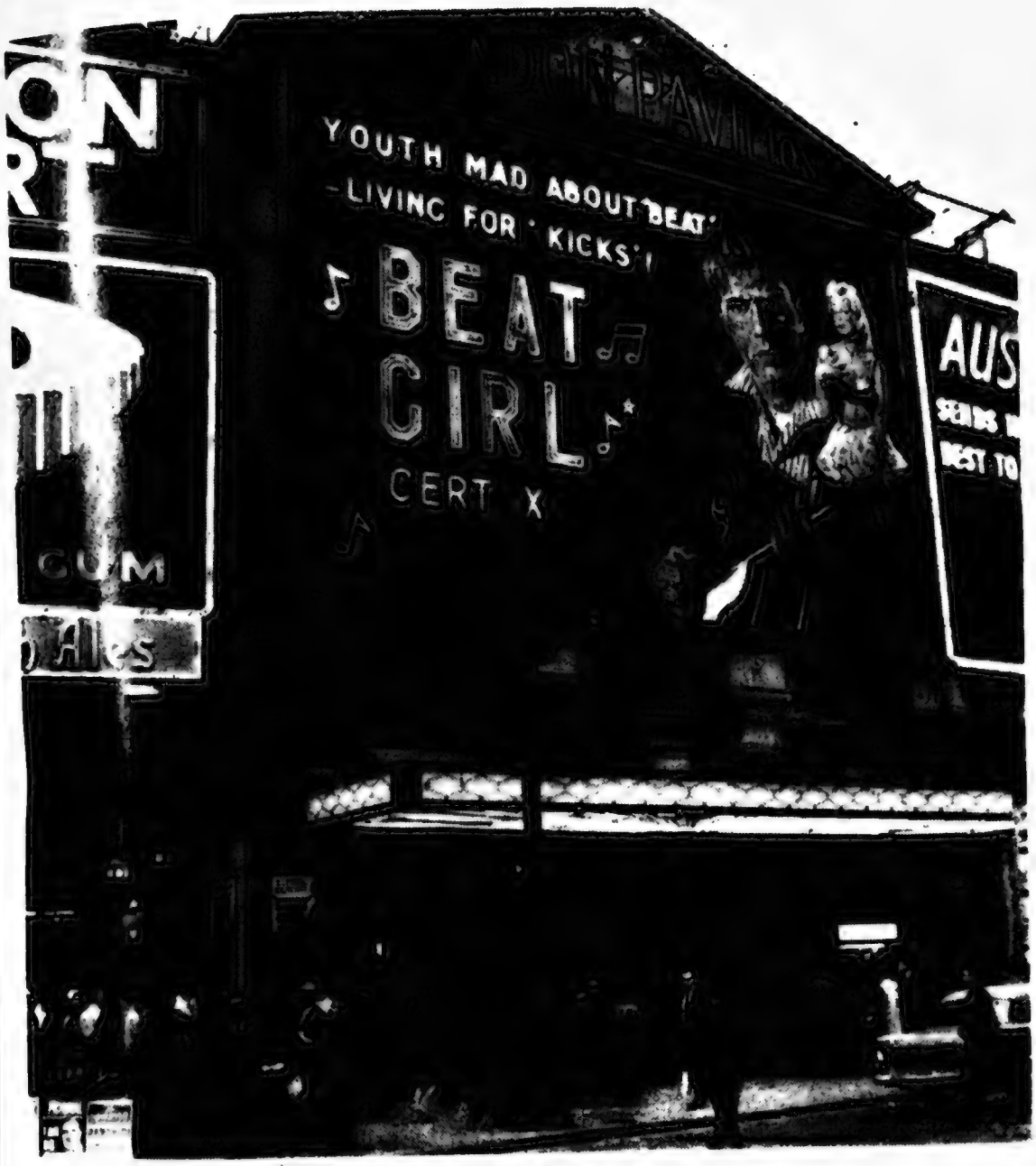

'Beat Girl' draws record crowds to London Pavilion

Since the day that it opened at the London Pavilion Renown's " Beat Girl " has been attracting record crowds as shown in the pictures below. On the Saturday and Sunday immediately after the opening day literally thousands of people queued for hours in pouring rain. Similar reports of full-house attendances for " Beat Girl " have been received by Renown from at least a dozen other countries where it is showing

'JUNGLE CAT' CONTINUES DISNEY'S RUN

FRIDAY

SATURDAY

SUNDAY

Walt Disney's " Jungle Cat " has opened at London's Studio One to most impressive business. During the first weekend, the takings [illegible] and Sunday was the highest ever at this theatre for the respective days. Even the abnormally wet weather [illegible] reluctant to take off " Pollyanna " which was still filling Studio One—after 13 weeks' business

Television

—by TONY GRUNER

JOH[N] BAXTER, a pioneer of the British film industry, former managing director of Group 3, and active member of the British Film Producers' Association, joined Television for Wales [and] the West Country this week.

He has been appointed executive controller of the company, a position which will rank next to that of the managing director, Alfred Francis. The offer for Baxter to move over to television came as a surprise to him. He was in the process of finalising a deal for a feature film. His old friend and colleague impresario Jack Hylton had casually asked him whether he would be interested in taking up a full-time appointment with a television company. He met Francis and, after a discussion, the managing director asked Baxter whether he was prepared to allow his name to go forward to the board of directors.

Said Baxter this week: "Before I hardly knew what had happened I had joined TWW." His appointment will not only fill the gap caused by the resignation of Bob Myers, who left a short while ago, following a two-year period as general manager of the company. Myers, an NBC executive, had been seconded by the U.S network to assist the British station in setting up its Cardiff and later its Bristol operation.

Experience

Now, Baxter, with a lifetime of experience in all phases of show business, will be working in full-time capacity on all aspects of live television. TWW is one of the most go-ahead regional companies. In addition to a modern studio in Cardiff, the company recently opened another large studio in Bristol, so that it can service viewers on both sides of the Bristol Channel.

Baxter's appointment is in no sense a new broom for TWW. Under the leadership of Alfred Francis, this station has made great progress and enjoys increasing prestige among Welsh and the South Western English viewers. In spite of a limitation of 15 per cent. of home-produced programmes, TWW has initiated many shows in public affairs and documentary-type programmes which could be acceptable to other stations outside the Wales and West of England region.

It has recently completed three shows featuring Tommy Trinder, which, by all accounts, are believed to be good, but have yet to be seen on the screen.

The company has established excellent public relations with local authorities, churches, schools and other organisations. Construction of its new studios indicates that TWW is ploughing back into the business of live tv. This is in contrast to some companies that appear to favour the diversification of profits into industries that are more lucrative if not necessarily to television.

What will Baxter do at TWW?

Obviously, the executive controller says that he hopes to provide a balance in the discussions on new projects for the network, ideas for programmes, etc. With his experience in training the new creative directorial talent for Group 3—a centre where men like Lewis Gilbert, Philip Leacock, Cyril Frankel and John Guillermin obtained their first assignments on feature films—Baxter looks like becoming a great asset to a go-ahead company like TW/W.

His appointment shows that in seeking good cadres for television one need not look much further than among some of the experienced film executives in the business today.

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DONALD WILSON, head of scripts for the BBC was for many years an independent film producer and scriptwriter for feature films. Thus he is in a pretty good position to compare the opportunities for writers wishing to work for films or television.

This week, in a new book, "The Television Playwright," published by Michael Joseph at 50s., Wilson, in an introduction, recalls some of the differences in the industry's treatment of writers and then compares it with the attitude of the BBC.

Says Wilson: "In general, film-makers have a bad record in their treatment of the writer unless he has already a notable reputation. He is paid well, even lavishly, for his work which is first praised, then progressively emasculated by the fearful, pored over by the ignorant, altered out of recognition by the incompetent, and finally re-written by a committee of accountants calling themselves producers."

For the young dramatist who writes for the BBC, however, there is the opportunity of hearing his words read aloud for the first time by a professional company of actors.

"Then, as rehearsal begins and his play is slowly whittled and hammered into some kind of shape by the combined efforts of producer and cast, with the author at hand to revise and polish, even the most self-opinionated young man will take stock of his talent and begin to learn through a growing understanding of the craft and how best to use it."

There are more opportunities for writers to work for television than for films or the theatre. For example, in the year ending March, 1960, the BBC produced 256 new dramatic works, ranging from half-hour to 90 minutes and covering a great variety of style and theme.

Says Wilson: "In total screen time this was the equivalent of 85 full-range stage plays or 110 feature films and these figures represent only original work especially written for live television."

"The Television Playwright" is a selection of ten of the best plays written for the BBC and includes work from Ken Hughes, Iain MacCormick, Nigel Kneale, Willis Hall, Leo Lehman, Colin Morris, John Mortimer, Michael Voysey and Wilson himself.

They were selected by Michael Barry, head of drama for the Corporation. Each of the plays reveals considerable talent on the part of the respective writer and, aided by Wilson's erudite introduction and notes, makes up a volume which should be on the shelf of every producer, whether he is working for films or television.

YOUR FILMS

—continued from page 16

quickly off the mark. It has a U certificate and, to my mind, is easily the best of the Steve Reeves films. No doubt about it, spectacle is the one form of entertainment in which the cinema stands supreme.

\+ + +

I STILL can't find anyone who has a good word to say for "Foxhole In Cairo" (British Lion—British)—except the public! The real-life espionage-and-war melodrama turned up trumps at the Odeon, Leicester Square, and is doing well above average business on release. The fact that the film's adapted from a book serialised in the *Sunday Express* must have had something to do with its success.

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"THE ENTERTAINER" (British Lion-Bryanston—British) finished its London runs on the right side. Its title and Laurence Olivier, its star, brought 'em into good- and high-class halls and gave the film a more than useful overall take.

\+ + +

I HOPED that "Strangers When We Meet" (Columbia—CinemaScope) would receive generous support from the womenfolk, but they fought shy. The expensively cast and lavishly mounted marital melodrama failed to bring home much bacon.

\+ + +

"HOME FROM THE HILL" (MGM—CinemaScope) also has big stars and is well staged, but it hasn't registered, either. It seems that X certificate stuff, spectacle and knockabout comedies are the shrewdest bets these days.

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ON SECOND thoughts, I may be wrong about the X certificate, for "The Fugitive Kind" (United Artists) is dying a slow death, although it features Marlon Brando. Perhaps the fans, like me, have had their fill of gloomy deep South melodramas.

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MGM'S "Village Of The Damned" (MGM—Metroscope—British) is proving quite a magnet in pre-release spots. It's not only an unusual thriller, but also a considerable woman's film.

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ENCOURAGED by the tremendous success of the 3-D reissue "House Of Wax," Warner-Pathe is putting out two more 3-D's. "Phantom Of The Rue Morgue" and "Charge At Feather River." A novelty to the present generation, 3-D is once again a gimmick.

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Showmanship

—by FRANK HAZELL

JUDGING by recent campaign reports, street stunts appear to be coming back into their own.

As a method of showmanship they can stand comparison with almost any other, but they suffer more through "amateurism" than any other.

The poor doorman, 70 years old, labouring under the weight of the gladiator's breast plate and helmet, does not inspire the youngsters with an urge to rush round and see the "Fantastic Spectacle" he is advertising.

The blame does not rest only on the manager when such ideas mis-fire, nor when the home-made costume run-up by an enthusiastic cleaner would be more use for collecting pennies for the guy than imparting the glamour of the Orient when worn by a willing usherette. It rests also on the company that supplies the advertising material.

Recently more and more of these street stunts are being mounted on a national basis and toured from town to town and they are great showmanship. The large and attractive floats give one the urge to see the films they advertise: they boost them larger than life, rather than reducing them to the size of a fancy-dress costume. Such national schemes could be organised for almost every film and managers should have the same help and assistance they receive in other fields.

Renters should think more about the "street stunt" and include in their campaign books material available for hire, at nominal rates, for the use by managers who feel this kind of exploitation suits their districts.

This kind of service should become as much a part of the campaign as the posters and gimmick give-aways, and, on balance, a well-mounted street stunt with the right material can have more effect than hundreds of posters and thousands of leaflets.

We admit that we have to go out and sell pictures, so what better way is there than to take a whole chunk of the setting and atmosphere right out into the street, to present a larger-than-life image that, on its own, fascinates and intrigues and makes the beholder look for more?

THE COMPANY OF SHOWMEN

Punch exhibition goes down well

ONE of the most successful exhibitions to be toured on a national basis is that mounted by *Punch* on its interpretation of the cinema industry's 50 years' history. **Harry Murray,** Gaumont, Sheffield, arranged for the Lord Mayor and Lady Mayoress to be present at the opening of the exhibition and other guests included local newspaper cartoonists, elder members of the film industry, those associated with its early days and members of civic and cultural bodies.

The exhibition was launched in real gala style, with special invitation cards, programmes and full advertising coverage as with a normal exhibition in the recognised galleries. The programme during the first period of "Punch at the Cinema" was "The Unforgiven," and for this Harry pulled a few unusual points out of his showmanship bag.

White gloves

The white gloves his usherettes wore had the programme details printed on their backs, and these young women even attended the speedway meetings and the football matches to hand out advertising leaflets. "Take Care" car labels with appropriate theatre plugs were distributed at service garages and in car parks.

Harry has started displaying the "Ernie" winners on a special foyer board and his scheme for inviting visiting football teams to the theatre is having great results both in the players' acceptances and in the box-office results of those wishing to see and speak to them.

L. Wilkinson, Odeon, Nottingham, launched the showing of "Solomon and Sheba" with two special previews. The first included representatives from the various social and community centres, proprietors of the coach and bus companies and entertainment officers from the RAF and Army camps in the area. The press outside the Nottingham area was also invited.

This was obviously the first platform of the advance seat-selling campaign, for each invitee had contact with the mass audience and to start them talking and working for you would be half the battle: the second stage was a late night showing and, this time, the local dignitaries and press were the guests. The press obtained on both these advance showings was excellent and would have cost quite a large amount if it had been paid advertising.

A. G. Levinson, Gaumont, Hendon, organised an eye-catching street stunt for "The Brides of Dracula": it consisted of an open landau drawn by two horses. Members of the staff from the Grange, Kilburn, were dressed as Dracula and one of his "brides" and the bowler-hatted coachmen added a final flourish to a stunt that is bound to have made the heads turn in the shopping centres.

H. C. Birse, New Victoria, Edinburgh, staged the opening of this year's Ed... Festival with "I Aim at the Stars. ...rgh Film

This is a film which has gaine... comment, not on the film itself, ...ide pres... background of the man whose life ... on the the inventor of the V2 rocket, Von ...portrays— Jurgens, who plays Von Braun, wa... ...n. Cur... the opening, together with Herber... ...sent at Scala and J. Lee Thompson. ...m, Gra...

As on all such occasions the ma... ...uidance for the success of such a premiere ... on the manager, and the pictures I have ... of the overall house dressing show what ar... ...tractive display Mr. Birse managed to achi...

The focal points of the **Nat Gross...** ..., Ritz, Richmond, publicity for "Herc... ... Un-chained" were, as usual, the Herc... ... Cycle tie-up and the Mackeson National tie-u... and he used both of them.

Exceptional

In fact, clearly Mr. Grossman rega...led th... campaign as quite exceptional and lists ...4 items in his drive, starting with a canopy dis...ay and ending with the trailer.

A leading local Hercules stockist devoted two windows of his shop in the heart of the town to a special display, plastering them both with film publicity, and also lent material for displays of cycles on both sides of the Ritz foyer.

In addition he paid for a seven-inch double column advert. in the *Richmond Herald*. There were also smaller shows in a supermarket, an outfitter's and a tobacconist's.

Mackeson's was represented by a showcase display in the foyer. The renter's float visited the area and this outdoor publicity was supplemented by the theatre foreman who distributed the news-sheet at the junction of George Street and Hill Rise, in the centre of the town.

The full-page spread in the *Daily Express* was mounted on hardboard, fixed to a car and taken round the town during the week.

Cut-outs were fly-posted at the corner of George Street and Sheen Road, the house-front was decorated with cut-outs and huge lettering was pasted across the transoms free of co...

Hanging cards were issued to many hot...s and lounges and the minors were brought into the picture by showing them the trailer ... their matinee before the run started.

Trailer

J. J. Kaye, Regal, Putney, arranged ...r the special four-page leaflets for "Hercu... Un-chained" to be handed out to patrons ...d dis-tributed to the passing public by the new... ...endor who has a pitch outside the theatre for ... week before the film opened. The trailer wa... ...hown to the minors at their matinee on the ... ...urday before the film started its run.

The special float toured the district ... ...day during the week before the opening of ... ...pre-ture, passing the local fair on Putney He...

Special silk-screened cards, including ... ...ears name and playdate, were shown in fo... ...local shops.

Cycle dealers combined to provide ... ...for a display of Hercules cycles in th... ...Regal circle lounge with a catchline poster, and ... ...alcove in the same situation had a M... ...display with "samples," cards and post...

The principal Hercules dealer was per... ...pay for a display advert. in the *Wa...* ...*Borough News*.

Another massive campaign for ... ...Unchained" from that regular showm... ...H. F. **George** at the ABC, Dundee.

In the press alone there are over 20... ...items, making a grand total of around

...ne Showman also commends...

Figures in parentheses indicate number of credits

ABEL M... bu... Th... Th... M... L... D... A... Sev... bu... **D. G.,** Odeon, Brighton: Never Let Go, The ...n Road (2). **Abbots, J. W.,** Regal, New... ...gn of the Gladiator, White Wilderness, In ...k, Samson and Delilah, Light Up the Sky, ...eping Beauty, Make Mine Mink (7). **Adams,** ... R/M., Odeon, Erith: Toby Tyler. **Affolter,** ... Odeon, Crewe: Our Man in Havana. **Allen,** ... Odeon, Coventry: The Seven Thieves. **Amies,** ... Broadway, Peterborough: The Challenge, The ...Thieves (2). **Aspden, W. W.,** Odeon, Black... ...ur Man In Havana.

BAILE... ... **F. F.,** Ritz, Stockport: The Rise and Fall ... Diamond, School for Scoundrels, Goliath ... Barbarians, Cash McCall, Bottoms Up, ... Unchained (6). **Bailey, J. M.,** A/M., Palace, ... Ice Palace, Hercules Unchained (2). **Bailie,** ... Picture House, Govanhill: The Case Of Dr. ... Please Turn Over, The Stranglers of Bom... ...ummer Place, Newsreel publicity, The Man ...ould Cheat Death, Two-Way Stretch (7). **Baker, G.,** Gaumont, Manchester: Solomon and ... South Pacific (2). **Baker, R. C.,** Odeon, ... Oscar Wilde. **Barker, F.,** Odeon, Burnley: ... in Havana. **Barstow, D. J.,** A/M., ... Portsmouth: Toby Tyler, Never Let Go ... Picture House, Leicester: Our ... Havana, Journey to the Centre of the Earth ... **Bedford, H.,** Gaumont, Derby: The Battle of ... Sexes. **Beedie, W. C.,** A/M., Gaumont, ... Sink the Bismarck! **Bennett, R. W. G.,** ... Nottingham: The Last Angry Man. **Best** ... A/M., Odeon, Canterbury: The Summer of the ...enteenth Doll. **Bignell, A. W.,** Odeon, Redhill: ...dren's club. **Bint, B.,** Odeon, Sale: Happy ...niversary. **Blease, G. B.,** Odeon, Bolton: The ...ttle of the Sexes, Our Man in Havana (2). **Booty,** ... Odeon, Faversham: The League of Gentlemen. **Brandon, G. W.,** Picture House, Birmingham: Sink ...e Bismarck!, Our Man in Havana (2). **Bromley,** ... Gaumont, Oldham: The Summer of the Seven... ...enth Doll. **Brooks, W. G.,** Ritz, Market Har... ...borough: Let's Get Married, Sink the Bismarck!, ...e Angry Silence, Our Man in Havana, Anatomy ...f a Murder, Cash McCall, Bottoms Up (7). **Brown,** ... E., Gaumont, Preston: The Battle of the Sexes, ... Man in Havana (2). **Brown, J. A.,** Gaumont, ...inburgh: The Challenge. **Brown, L. J.,** Ritz, ...lixst... Dentist in the Chair, Light Up the ...Sky, ... of the Desert, Public relations, Doctor ...in Love (5). **Butler, T.,** Regent, Crosby: Newsreel ...public... Bottoms Up, School for Scoundrels, Her... ...cules U...ained (4).

CALLAN... ...**R, D.,** Vandyck, Bristol: Bottoms Up, ...Schoo... ... Scoundrels, Sands of the Desert (3). **Campbe...** **D. M.,** Regal, Stirling: School for Scoun... ...drels, Le... Get Married, Visit to a Small Planet, ...Cash McCall, Hell is a City, Bottoms Up, Inn for ...Trouble (7). **Campbell, J. G.,** Regal, Coatbridge: ...School for Scoundrels, Hell is a City, The Rise and ...Fall of ...gs Diamond, Hercules Unchained (4). **Cane,** ... A/M., Odeon, Southsea: Toby Tyler. **Carpe...** ... **A. M.,** Odeon, Sutton Coldfield: Our Man ...in H... Happy Anniversary (2). **Carter, W. S.,** ...A M... ...cture House, Doncaster: Sands of the ...Des... ...hantrey, G. M.,** Odeon, Glasgow: Who ...Was... ... Lady? **Chapman, T. F.,** New Empress, ...No... ...m: Public relations, Who Was That Lady?, ...100... ...bian Nights, Let's Get Married, Theatre ...pub... (5). **Charlesworth, R.,** Ritz, Birmingham: ...H... Unchained. **Clarke, D.,** Odeon, Derby: ...H... Pink Tights, Beyond the Curtain (2). ...Cl... ... Majestic, Newcastle-on-Tyne: Goliath and ...th... ...rians, Our Man in Havana, 1001 Arabian ...N... ...ash McCall, Hell is a City, School for ...c... ..., Children's club (7). **Clifton, H.,** R/M., ... Hackney: Wild River. **Colson, W. D.,** ...t... Leicester: Your Money or Your Wife. ... **C. D.,** Odeon, Hereford: The Battle of the ... **Cowlrick, H. J.,** St. Georges, York: The ...Thieves. **Cox, G. A.,** Odeon, Chelmsford: ...Mine Mink, Sleeping Beauty, From the Ter... ... **Crane, G. J. V.,** Odeon, Norwich: Never ... **Crawford, W.,** Gaumont, Hamilton: Hound ...Man. **Cross, P. A.,** Odeon, Shirley: Our Man ...ana.

...NY, D., Ritz, Gateshead: Hercules Unchained, ...Trials of Oscar Wilde, Inn For Trouble, Anni... ...ry celebrations, Sergeant Rutledge, Follow That ...se (6). **Davids, A.,** Gaumont, Worcester: Con... ...cy of Hearts. **Dawson, A. E.,** Odeon, Darling... ... Theatre publicity. **Day, W. E.,** Majestic, ...avesend: The Unforgiven, Doctor in Love, Sons ...Lovers, Dentist in the Chair (4). **Dixon, J. A.,** ...al, Chesterfield: Li'l Abner, Hell Is A City, ...Follow That Horse, Hercules Unchained, Stage show, ...School For Scoundrels (6). **Dickinson, J. F. C.,** ...Odeon, Rochdale: Our Man in Havana. **Donaldson, A. M.,** Odeon, Greenock: Your Money Or Your ...Wife. **Downes, R. H.,** Gaumont, Birkenhead: Be... ...yond the Curtain, A Woman Like Satan (2). **Dracott, C. H.,** Odeon, Liverpool: Sink the Bismarck!

EDWARDS, A. M., Gaumont, Plymouth: The League of Gentlemen. **Elmes, L. J.,** Rialto, Maidenhead: Dentist In the Chair, Circus of Horrors, Rise and Fall of Legs Diamond, Samson and Delilah, Sergeant Rutledge (5). **Evans, A.,** Savoy, South Shields: Hercules Unchained, Follow That Horse (2).

FARMER, R., Gaumont, St. Albans: Sons and Lovers. **Faulds, A. R.,** Regal, Kilmarnock: Bottoms Up, Cash McCall (2). **Felton, R. J.,** Odeon, Wolverhampton: Sink the Bismarck! **Fountaine, F. J.,** Odeon, Nottingham: Once More With Feeling. **Francis, M. B.,** Gaumont, Southall: The Challenge. **Frankland, D. G. M.,** Odeon, West Hartlepool: Sink the Bismarck! **Freeman, L.,** Odeon, Perry Bar: Our Man in Havana. **Frewin, G. D.,** Gaumont, Rochester: Newsreel publicity.

GALLACHER, J. A., Regal, Kilmarnock: School for Scoundrels, Hell Is A City, The Rise and Fall of Legs Diamond, Inn For Trouble, The Bramble Bush, Bluebeard's Ten Honeymoons, Hercules Unchained (7). **Gasper, K. J.,** Odeon, Hornchurch: Theatre publicity. **Gaukroger, J.,** Odeon, Rotherham: Cone of Silence. **Gilchrist, B.,** Gaumont, Carlisle: Seven Thieves. **Girdler, R. C.,** Dominion, Hounslow: The Shakedown, The Challenge (2). **Gislingham, E. A.,** Gaumont, Cheltenham: Sink the Bismarck! **Goody, J. M.,** Regal, Bicester: Sleeping Beauty, Operation Petticoat, School for Scoundrels, Goliath (4). **Gordon, R. E.,** Odeon, Llanelly: The Battle of the Sexes, Happy Anniversary, Public relations (3). **Green, G. J.,** Odeon, Chorley: Royal Wedding. **Green, J. A.,** West End, Birmingham: Cone of Silence. **Griffiths, T. J.,** Forum, Wythenshawe: Around the World In 80 Days, The Bramble Bush, Cash McCall, School for Scoundrels, Goliath, The Angry Silence, Let's Get Married (7).

HACKETT, W. J., Odeon, Barking: Cone of Silence. **Hadfield, C.,** Regal, Canterbury: Dentist in the Chair. **Hallam, A. E.,** New Empress, Nottingham: The Bramble Bush, Goliath, Cash McCall, Samson and Delilah, Public relations (5). **Handford, E. G.,** Rex, Bedminster: Light Up the Sky, Dentist in the Chair, Follow That Horse (3). **Hann, K. B. S.,** Gaumont, Lewisham: Around The World In 80 Days, Who Was That Lady? (2). **Hardy, D.,** Odeon, Lincoln: Our Man in Havana, The Battle of the Sexes (2). **Harris, J.,** Gaumont, Wimbledon: Confessions Of a Counterspy. **Hart, J. M.,** Coliseum, Glasgow: Bottoms Up, Hell Is a City, School for Scoundrels, Rise and Fall of Legs Diamond, Hercules Unchained, Light Up the Sky, Sands Of the Desert (7). **Heatlie, D. M.,** Lyceum, Edinburgh: Let's Get Married, Bluebeard's Ten Honeymoons, Carry On Constable, Rise and Fall of Legs Diamond, School for Scoundrels (5). **Helley, R.,** Regal, Wakefield: Children's club. **Henderson, W.,** Gaumont, Ashton-Under-Lyne: The Enemy Below, Your Money or Your Wife (2). **Henman, E. C.,** Ritz, Clapton: Sands Of the Desert, Hercules Unchained, Ice Palace, The Flesh and the Fiends, Follow That Horse (5). **Higham, C. G.,** Astoria, Finsbury Park: A Terrible Beauty. **Holloway, A. H.,** Central, Reading: The Trials of Oscar Wilde, Goliath, Follow That Horse, Sands Of the Desert (5). **Holmes, F. L.,** Ritz, Sunderland: Circus of Horrors, Hercules Unchained, Hell Is a City, Sergeant Rutledge, Cash McCall (5). **Hopwood, A. E.,** Gaumont, Chester: Heller in Pink Tights, Oscar Wilde (2). **Hornblow, B. V.,** Rex, Consett: Public relations. **Hozier, F. R.,** Odeon, Bristol: Oscar Wilde, Once More With Feeling (2). **Hughes, D.,** Savoy, Newark: Sands Of the Desert. **Hutchings, D.,** Odeon, Plymouth: Heller in Pink Tights.

'Kine.'—MGM £600 Contest

Giant pound note on the theatre front

A GIANT pound note was used by **G. Lockyer,** of the Odeon, Stafford, to publicise "The Day They Robbed The Bank of England." It was 6 ft. by 3 ft., and was placed on the theatre front prior to playdate with the tie-in caption. "The biggest pound note you have ever seen, the biggest film, etc."

"Bank of England Raided" was the banner headline on newsbills sited with newsvendors and newsagents.

Stage-type notes were handed out around the town by a member of the male staff, wearing a mask.

An imitation gold bar was used in a teaser theatre display, and an art card listing famous days, including film title, was prominently sited. "Wanted" posters were also placed around town.

The highlight of the campaign was a link-up with the Guards recruiting unit. This not only resulted in a first-class foyer presentation, but also with mounted guardsmen in ceremonial dress alongside the screen before the film, and also on guard outside the theatre. Three guardsmen acted as ushers in the cinema, which was certainly an achievement and resulted in press coverage.

Tying-up with traders in conjunction with "The Adventures of Huckleberry Finn" at the Olympia, Newport, **M. E. Ward** arranged a first-class composite page in the local press.

Thousands of pulls of the page were distributed throughout a large new housing estate.

More Credits

"Please Don't Eat The Daisies."—T. L. Lloyd, Gaumont, Wednesbury; R. P. Goss, Gaumont, Chorlton.

"The Last Voyage."—F. G. Kennewell, Dominion, Southall; J. Ducker, Ritz, Clapton; D. J. Archer, Empire, Coventry; M. A. Knee, ABC, Handsworth, Birmingham.

"The Day They Robbed The Bank Of England."—T. L. Lloyd, Gaumont, Wednesbury.

"The Adventures Of Huckleberry Finn."—F. C. Kennewell, Dominion, Southall; D. J. Archer, Empire, Coventry; J. Ducker, Ritz, Clapton; P. Ratcliffe, Regal, Wembley; C. J. Tribe, Commodore, Hammersmith; J. J. Kaye, Regal, Putney; P. Levine, Savoy, Stoke Newington; J. J. Morgan, Forum, Kentish Town; R. J. Reed, Forum, Ealing; N. Grossman, Ritz, Richmond; R. H. Romaine, ABC, Leeds.

"The Gazebo."—Tim Whittaker, Savoy, Wolverhampton; W. E. Day, Majestic, Gravesend; P. Ratcliffe, Regal, Wembley; J. Ducker, Ritz, Clapton; L. Key, ABC, Scunthorpe; J. J. Kaye, Regal, Putney; B. W. E. Nethercote, Olympia, Cardiff; F. Tyler, Regal, Brixton; R. W. Parker, Savoy, Exeter.

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REVIEWS

—continued from page 13

showmanlike treatment, grisly and glittering highlights, title, CinemaScope and Technicolor.

When a Woman Loves

Gala. Japanese (A). Grandscope. Photographed in Eastman Color. Featuring Ineko Arima, Shin Saburi and Yatsuko Tan-Ami. Directed by Heinosuke Gosho. Screenplay by Toshio Yasumi. Director of Photography, Haruo Takeno. Musical Director, Yasushi Akutagawa. 8,795 feet. Release not fixed

ROMANTIC melodrama, a Japanese production presented in Grandscope and Eastman Color. It's about a young woman who ruminates on her affaire with a married man, following her paramour's sudden death, and unhurriedly moves to a touching and graceful climax. Sensitively acted and directed against appropriate and widely varied backgrounds, it reaches the heart, yet never glorifies illicit love. Good art and commercial house booking.

Story.—At a wake being held for Reisaku Niizu, one time famous reporter on a Tokyo newspaper, a young woman wearing mourning appears and offers homage. It is then revealed that she is Kiyo and that she had first met Niizu when she was quite a child and shared a bed with Niizu and a geisha girl. Niizu had jokingly told her he would like to know her when she was older. Kiyo never forgot his words and during the war the promise was made good. Later, Niizu, who had earned fame as a war correspondent, left his wife, Yukiko, and two small children and retired to the country to write a book. Kiyo followed him and became his mistress and overrode opposition from prudish neighbours. Visiting Tokyo, Niizu went on a bender, collapsed and died, and in death communicates to Kiyo his undying love for her.

Production.—The picture, told retrospectively, spends most of its time among the hills and the locals' reactions to the couple's sin are almost western in their morality. Ineko Arima gives a tender performance as the devoted Kiyo. Yatsuko Tan-Ami is adequate as Yukiko, and Shin Saburi conveys plenty with a minimum of movement and facial expressions as Niizu. The camera work definitely shows imagination, and its theme song is haunting. Neither saint nor sinner will remain dry eyed.

Points of Appeal.—Heartrending tale, sympathetic treatment and characterisation, title, lucid English sub-titles, Grandscope and Eastman Color.

CEA AND TOLL-TV

—continued from page 3

the cinema to an extent which would certainly result in many theatres closing and the economic future of the survivors being uncertain. They feel they are fully justified in calling attention to their position.

It is the claim of the protagonists that toll-tv, because of its revenue potential, will be able to supply better programmes than free television. This assumes that the present quality of tv programmes is materially restricted by financial considerations. While this may be true of a few isolated items, the exhibitors do not think there is a sufficiency of outstanding attractions which are now denied to free television but could be made available to toll-tv.

The inevitable result, they think, would be to transfer to toll-tv all the better items at present on free television, to the general deterioration of existing free services.

Another point raised by the exhibitors was that the Government has gone to considerable lengths in trying to maintain a healthy British film industry, and they cannot believe that the Government would be prepared to see an integral section of that industry dwindle perhaps to the point of complete extinction.

The exhibitors had contributed for a number of years to the Government's call to make a voluntary subsidy for British film production and this subsidy continues today in a statutory form. If this production was to turn away from the cinema in future, the exhibitors feel they could hardly be expected to continue to give financial help.

Their concluding point is that, if toll-tv comes into existence, its relationship with the cinema industry must be a close one and they should be given a fair and reasonable opportunity of participating. The cinema industry, they consider, would be the most logical and best equipped agency to fill the new role.

LONG SHOTS

—continued from page 5

a year later joined the army, in which he served until December, 1919.

He then rejoined the company in London and in 1920 was put in charge of the repair service. Two years later he was transferred to Gaumont Graphic as assistant in the despatch department. He stayed on when the company merged with GFD in 1937, and subsequently became Rank FD.

The manager of Denham Despatch, Jim Gislingham, who has himself been 40 years in the business, speaks very highly of Ernest's record of loyal service. He said: "They don't seem to come any more like Ernie Rutter. He is one of the good old school, completely competent, conscientious and easy to get on with, even for me."

\+ + +

THE unexpected death of Harold Brooks, Rank FD's Manchester branch manager, is a great loss to the company and the trade in the North-West.

His tall, distinguished figure was to be seen at most of the trade functions in the area. It seems only a short while ago that I last met him during a visit to the provinces, and at that time there appeared to be no outward signs of the malady that ended his life so suddenly at the age of 60.

Birmingham-born Harold went to Manchester after ten years with GFD at Liverpool, where he was chairman of the Cinematurians in 1945-46. Before that he served with Eagle Lion which he joined in 1944.

It was after serving with the RN in World War I that Harold first entered the industry, joining Paramount in Birmingham in 1919. He left the industry to manage a clothing manufacturer's store in Macclesfield, but returned in 1935 to join Universal.

Fred Thomas said: "We were all shocked with the news. Although Harold was taken ill just before our recent conference in Manchester, nobody realised how serious it was. He was to many of us a very dear friend."—**The Stroller.**

RENTERS' NEWS

—continued from page 21

Another Rank FD reissue success

RFD'S reissue policy is paying ...lends. Latest news of the success of this ven...omes from the Parkhall, Cardiff, where Dirk ...rde's "The Wind Cannot Read" and Audie ...phy's "To Hell and Back" have reap... ...rific business.

"The Wind Cannot Read" stars ...esides Dirk Bogarde, Yoko Tani, John Fi... and Ronald Lewis. Betty Box produced Ralph Thomas directed. Starring with Audie ...urphy in U-I's "To Hell and Back" are ...rshall Thompson, Charles Drake, Gregg Pal... and Jack Kelly. Aaron Rosenberg produc... Jesse Hibbs directed.

Big business for 'Stern'

THE Peter Rogers production, "Wat... Your Stern," now playing to first-class b...-office business on London ABC release, is r...urning enormous figures in the provinces.

From all over the country Anglo claims it is receiving reports of huge box-office grosses and in many cases the returns are the highest of any of their pictures to date.

TRADE SHOWS

LONDON

November 14:

Screaming Mimi (A). Columbia. Own Theatre. 2.30 p.m.

November 15:

Marriage of Convenience (U); Three Roads to Tomorrow (U). Anglo Amalgamated. Hammer. 10.30 a.m.

November 16:

A Christmas Carol (U). Anglo Amalg...mated. Celluloid. 10.30 a.m.

North to Alaska. 20th Century-Fox. Rialto. 10.30 a.m.

November 17:

Every Minute Counts. Unifilms (L...don). Dominque Wilms. The Preview T...eatre. 10.30 a.m.

MANCHESTER

November 15:

Squad Car. 20th Century-Fox. Theatre ...oyal. 10.30 a.m.

November 17:

The Time Machine. MGM. Theatre ...oyal. 10.30 a.m.

LATE EXTRAS (LONDON)

November 10:

Rockets in the Dunes. CFF. Britis... Lion Theatre. 3 p.m.

November 11:

Linda. British Lion. Own Theatre. ... p.m.

The Plunderers (A). Warner-Pathe ... Jeff Chandler. Studio One. 10.30 a.m.

Brand new Exide (ex. gov.) 12 volt 25 amp. lead acid batteries, must have cost over £10, ideal for secondary lighting, in original packings as from makers, unopened, not wartime but made 1956/57, never been charged and in perfect condition, only £2-10 each plus 5/- carr., 4 or more carr. paid.

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Please note, under no circumstances can we divulge the names and addresses of box number holders.

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SITUATIONS VACANT (contd.)

BBC Television requires Assistant Film Editor in London for negative cutting work. Applicants should be experienced in handling 35 and 16-mm. negative, in marking up and ordering opticals and in matching cutting copies. Salary £800 (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.554. K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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MESSENGER BOY required for advertising agency. — Apply, Rex Publicity, Ltd., 131-134, New Bond Street, W.1. Mayfair 7571.

SITUATIONS WANTED

ANY Exhibitor require smart Manager, 27 years' experience management, bookings, projection, exploitation, salary £12. —Q., Box 762, Kinematograph Weekly.

SITUATIONS WANTED (contd.)

ORGANIST seeks Saturday morning position, any type organ, London only.—M., Box 758, Kinematograph Weekly.

MANAGER / PROJECTIONIST with knowledge of booking seeks new position in Midland or Home Counties.—Write, N., Box 759, Kinematograph Weekly.

CHIEF Projectionist, 20 years' experience, seeks post, anything considered.—O., Box 760, Kinematograph Weekly.

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TWO Ross H.I. Arcs 13 in. Mirror, just been completely overhauled and mirrors repolished now in new condition with two spare unused mirrors. Absolute bargain price £40 or near offer.—Welbeck Cinema, Scrogg Road, Walker, Newcastle on Tyne. Phone 655377.

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The IDEAL KINEMA

Supplement to Kinematograph Weekly

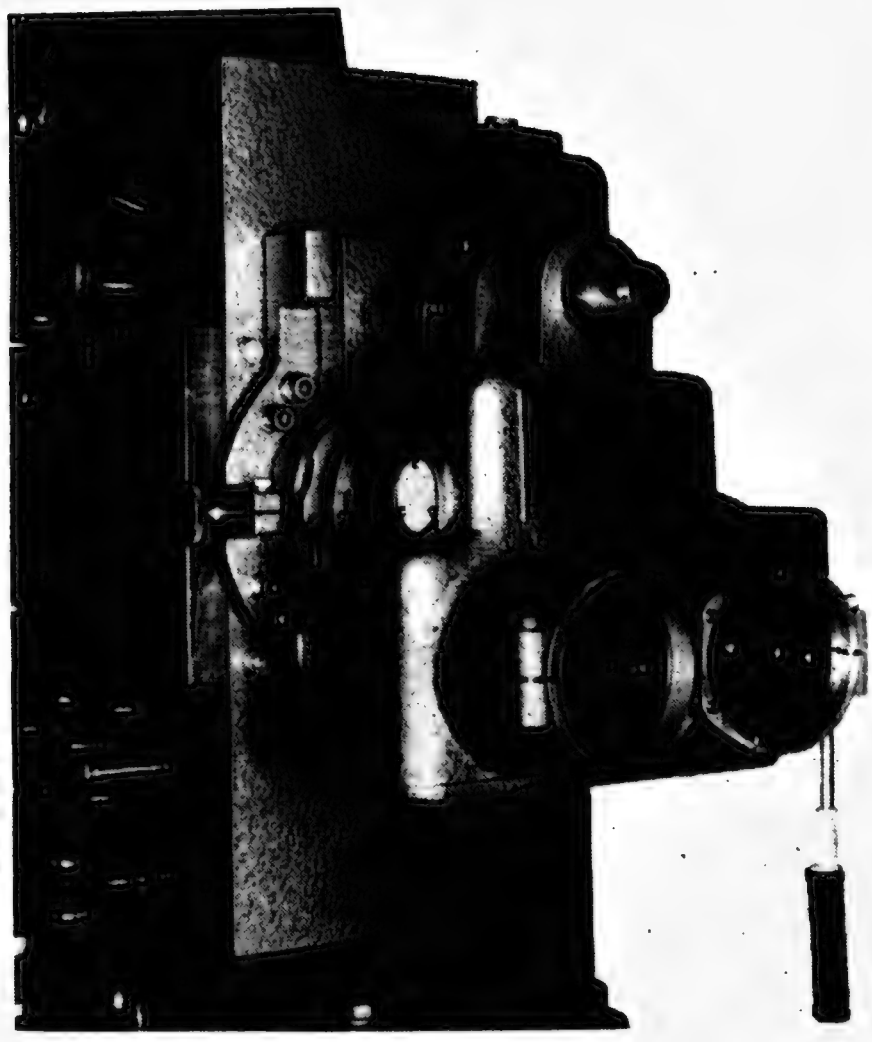
Arc-120 gives wider vistas

A PROJECTION system that enables the smaller theatre to put on a Cinerama-type presentation has been tested for some weeks at the Palace, Blackpool, and has proved a popular attraction.

The system is called Arc-120, and put briefly, it enables a picture to be projected with an aspect ratio of 2.5 to 1 upon a deeply curved screen 50ft. or more in width, from a special 35mm. print run on normal projectors.

The basis of Arc-120 is that two halves of the image are printed foot to foot in the space of a single 35mm. silent frame (actually 18.3 x 25mm.), so eliminating the wastage of the mask lines.

In projection, these two half-images are positioned side-by-side on the screen, and because they are projected by separate lenses, it is possible to use a deeply curved screen without loss of focus.



The Arc-120 optical attachment, developed by Zeiss-Ikon and shown at Photokina, attached to an Ernemann VIIIB projector

Special printers

Installed at Denham Laboratories are three special printers which from any type of large-frame negative—CinemaScope, Technirama, VistaVision—will produce an Arc-120 print. (Obviously it is desirable that the original shall have a large-picture format in order to secure maximum definition in the two half-images.)

The optical system made by Zeiss-Ikon, which fits to any projector and projects this special print was shown at Photokina this year. By means of prisms, the half-images are rotated 90 degrees and each is projected through its own lens upon one half of the screen.

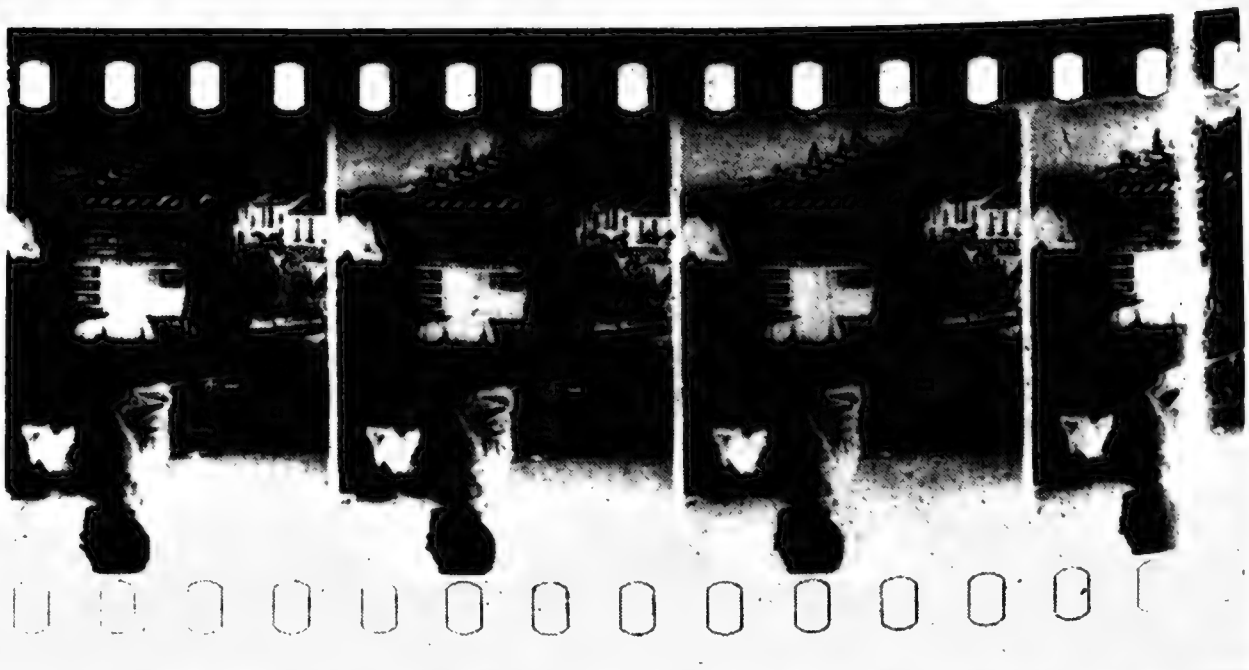
Naturally there is a dividing line between the two half-frames. In order to make this practically invisible, the optical system includes a tiny shutter rotating at high speed, which serves to mask the overlap.

At the Palace, Blackpool, where the British Lion Film "Honeymoon" (in Eastman Color) ran for 4½ weeks, Arc-120 was projected on BTH Supa projectors, fitted with specially selected intermittent movements to ensure maximum steadiness, and with the Zeiss-Ikon attachments; the arcs ran at 90 amps.

The 55ft. x 22ft. Perlux screen, curved to a depth of 10ft., was suspended in front of the proscenium. The local press was enthusiastic in its reception.

Inventor of Arc-120 is Dr. Leon W. Wells, who claims as a major advantage that the loss in picture quality often due to anamorphic lenses is eliminated. As compared with anamorphic prints, the film frame is slightly larger, hence a better quality picture may be expected, while, because the screen is covered by two separate lenses, a deeply curved screen may be used without loss of definition at the edges.

Arc-120 is being launched in this country by Leon Bronesky. An aspect that will appeal to the smaller exhibitor is that he can install the system without capital outlay. Mr. Bronesky is prepared to install the equipment and supply programmes on sharing terms.



Some frames of the specially printed film used for projecting by the Arc-120 system, the two halves of the image being printed foot to foot in the space of a single 35-mm silent frame

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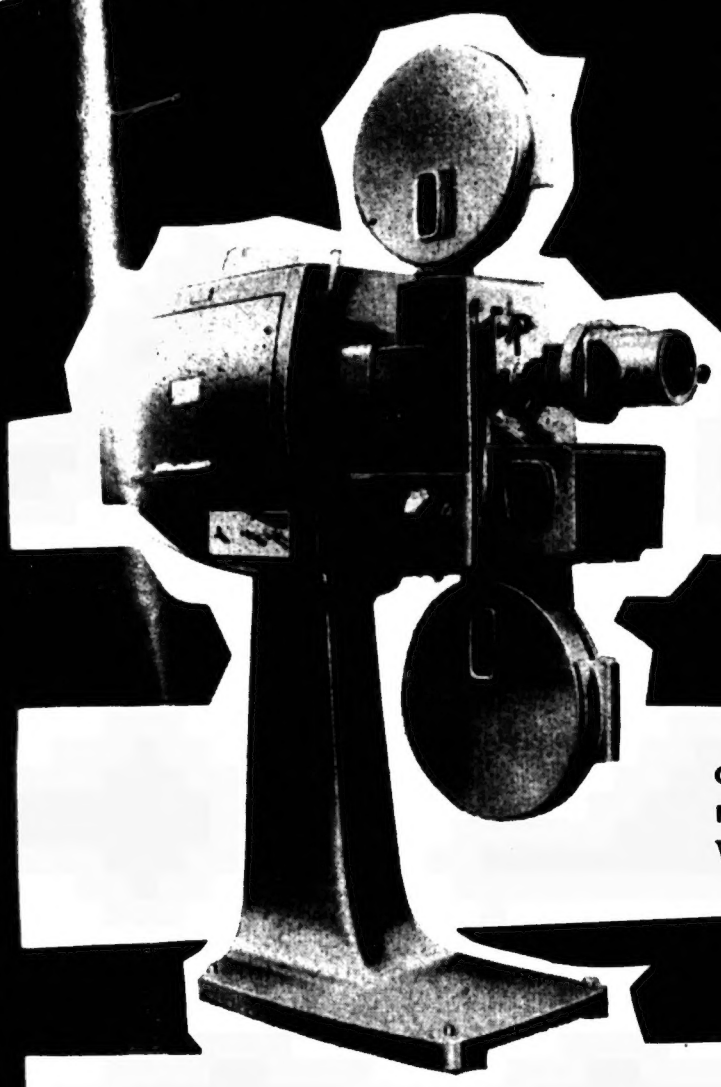

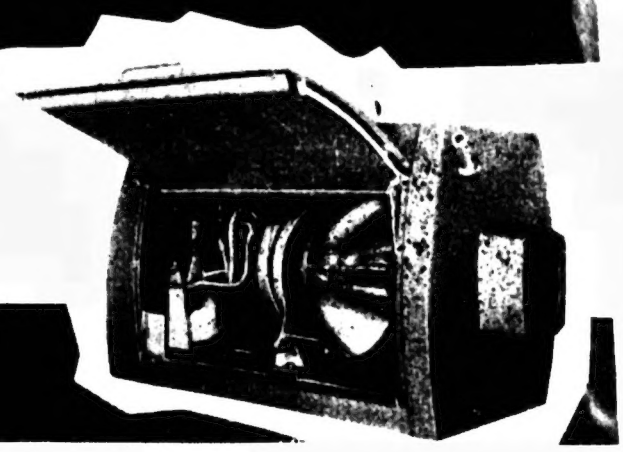

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Talking TECHNICALLY

LATEST installation of auditorium projection control is at the Westminster Theatre, near Buckingham Palace, where J. Frank Brockliss, Ltd., has installed a pair of Philips FP20S projectors controlled from a console in a box at the back of the circle.

As in the case of most theatres, the stage lighting and curtains are operated from the stage, and the present console does not include these controls: but all the projector adjustments are controllable from the console: focus, framing, light intensity, sound volume, as well as change-over and lamp change, although these latter are, of course, normally operated quite automatically.

Philips equipment is so self-contained that it makes the projection room look quite sparsely furnished. The 20-watt amplifier is mounted on the wall between the projectors; it is exceedingly compact, the earlier stages being transistorised, while in the event of failure the whole amplifier simply lifts out and is replaced by a stand-by, the connections being made automatically. A high-frequency oscillator supplies the exciter lamps, with an emergency mains-frequency supply.

Conditions at the Westminster are well below the full capabilities of the FP20S—a 17 ft. 6 in. x 9 ft. 8 in. screen at a throw of 80 ft. The comparatively small picture enables one to see more clearly than usual the extreme evenness of illumination from centre to corner.

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I REGARD auditorium control as a major advance in the cause of showmanship, because the projectionist, sitting among the audience, just can't overlook the finer points as he can if he is stuck away in his projection room, remote from the audience. B. Megson, chief of the Pavilion, Stanningley, Leeds, in an interesting letter, shows a refreshing enthusiasm for showmanship:

"Patrons don't go to the cinema to see the cinema; they go to see the film—and what a show they get for their money if the chaps in the box don't care, and the manager is in the same mind. No patron will want to go twice to a place like that.

"The cinema I work at is run by a first-class company that keeps things on the move, always something new and interesting. All the staff are keen on the job they have to do: we all pull our weight and everyone is happy, including the patrons. We have plenty come to our little cinema, and I feel sure that by giving them the best they will come back for more."

Mr. Megson complained some months ago of dry joints in prints from RFD, and he now repeats this complaint. Besides his own experience, he quotes a projectionist friend who told him that he had had to spend over an hour re-making joints in a copy from this renter. A telephoned complaint was fruitless.

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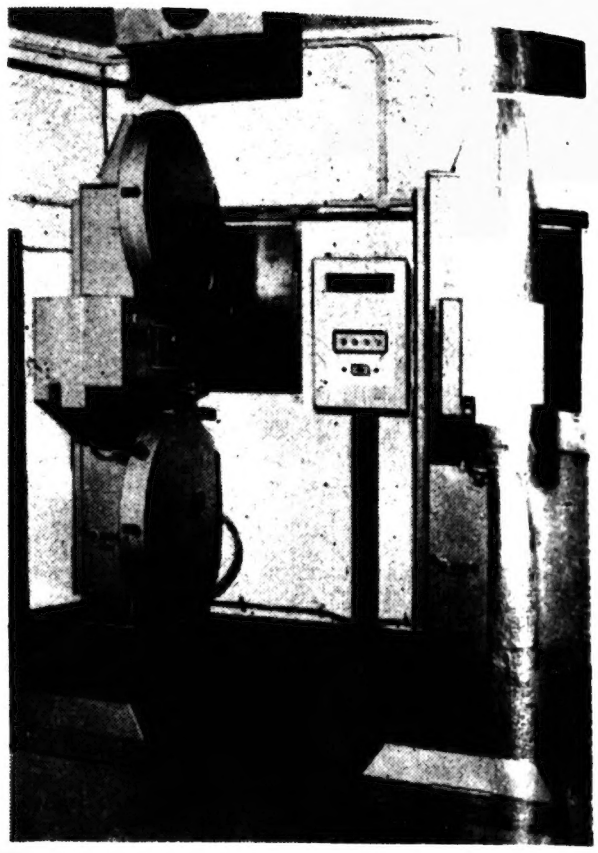
A NOTE from an old acquaintance, Walter B. Dean, tells me that he is now fit again and has returned to his old love—the projection box.

Walter says that, after getting rid of 30 years of carbon fumes during a period of semi-retirement at Llandudno, he is now in harness once more at the New Savoy, Llandudno—with no carbons this time, for the cinema is equipped with Xenon projectors and Projectomatic.

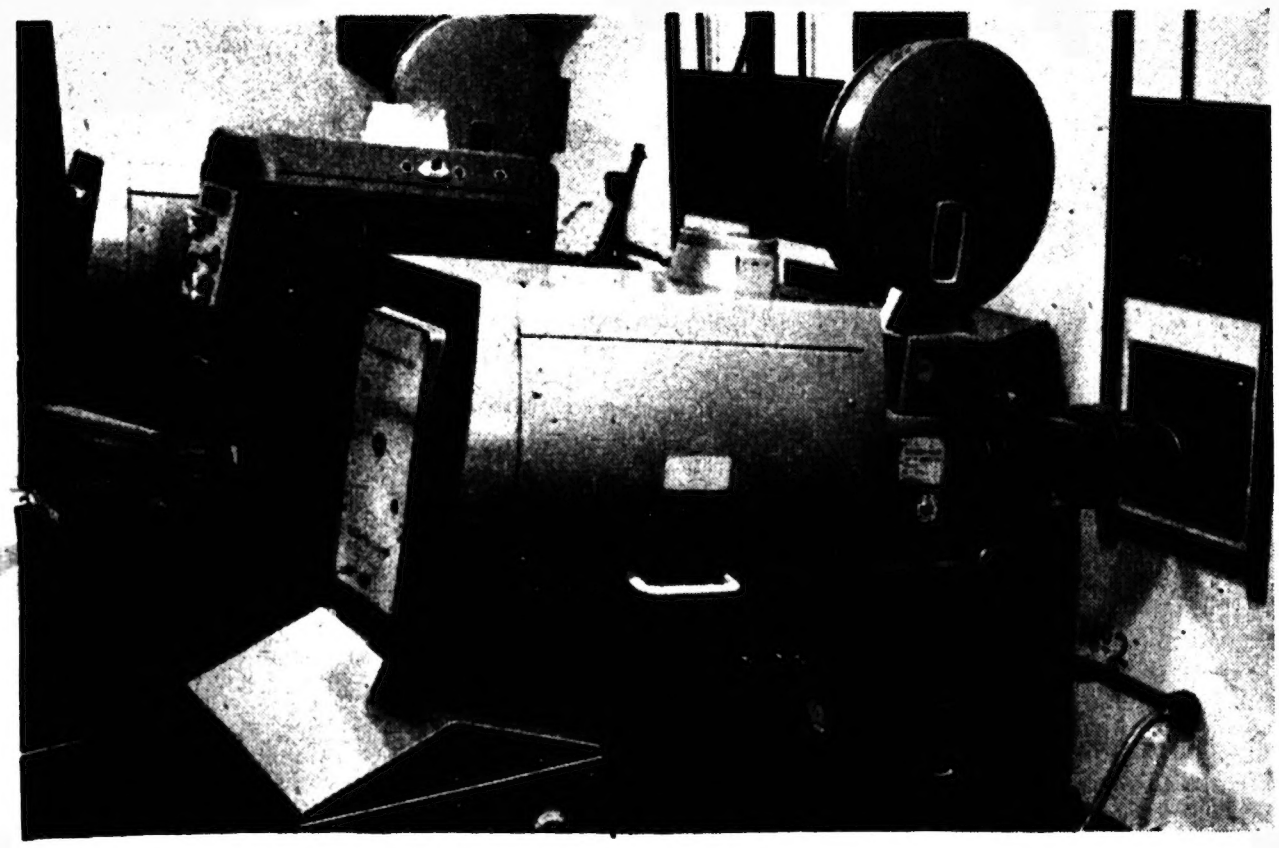
Remarking that renters "are sending out their films all piecemeal, with all sizes of centres," Walter asks, "What about the Dean spool, which you described in THE IDEAL KINE in June, 1944? The KRS still has a model of it."

Walter Dean certainly has a point there. He is one of the old school of projectionists who believe that their job goes outside the daily routine and includes anything that will improve the art of cinema.

Apart from his special spool, use of which was never adopted, Walter was responsible for a novel slide attachment on mirror arc lamps that was bought by Gaumont as long ago as 1921; and for Reflecto polish, a product designed to prevent arc mirror pitting, which is still available.



The two Philips FP20S projectors that have been installed by J. Frank Brockliss at the Westminster Theatre, London. The control panel is in the auditorium



Equipment installed in the House of Commons replaces the original GB "N" Type equipment which has been in use for many years. The newly installed equipment comprises dual Gaumont-Kalee 37 projectors with Xenon lanterns, with anamorphic lenses, and a Bell & Howell 609 arc projector. The installation is in the Grand Committee Room which is easily converted for viewing by means of a roll-up screen which pulls down behind the chairman's rostrum at one end of the room

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SOMEWHERE in the Midlands is a [illegible]ojec-tionist who does not trust renters' join[illegible] H. Ponchery, of the Regal, Atherstone, ser[illegible] me some cuttings in which both sides of t[illegible] film at the splice have been covered with Sc[illegible]tape, and then, as he says, to overcome the p[illegible]blem of the perforations, two vees are cut.

"But," continues Mr. Ponchery, "it's [illegible]hen they come to make a joint that they w[illegible] the Oscar: a full frame overlap with loose [illegible]lges. What happens when it comes to the ga[illegible]and intermittent sprocket I hate to think." A [illegible]ther splice from the same print shows such a [illegible]hod of joining.

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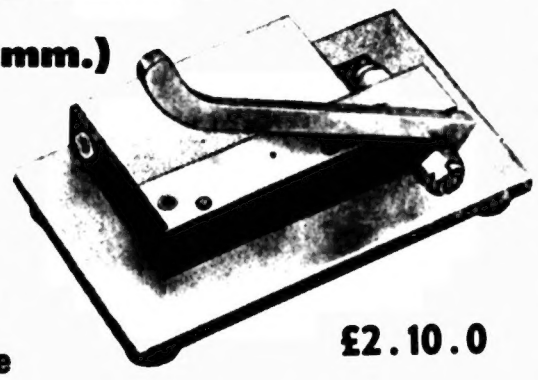

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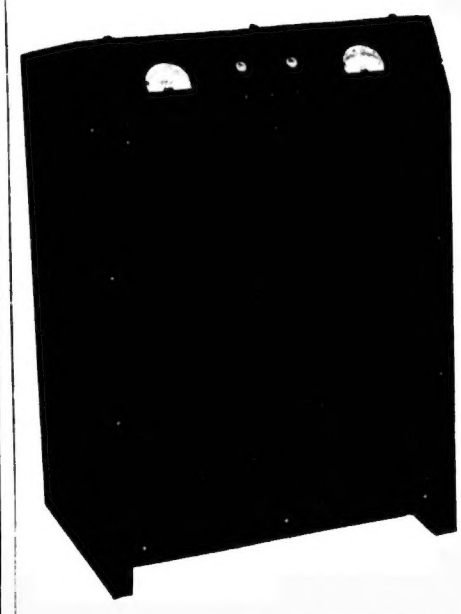

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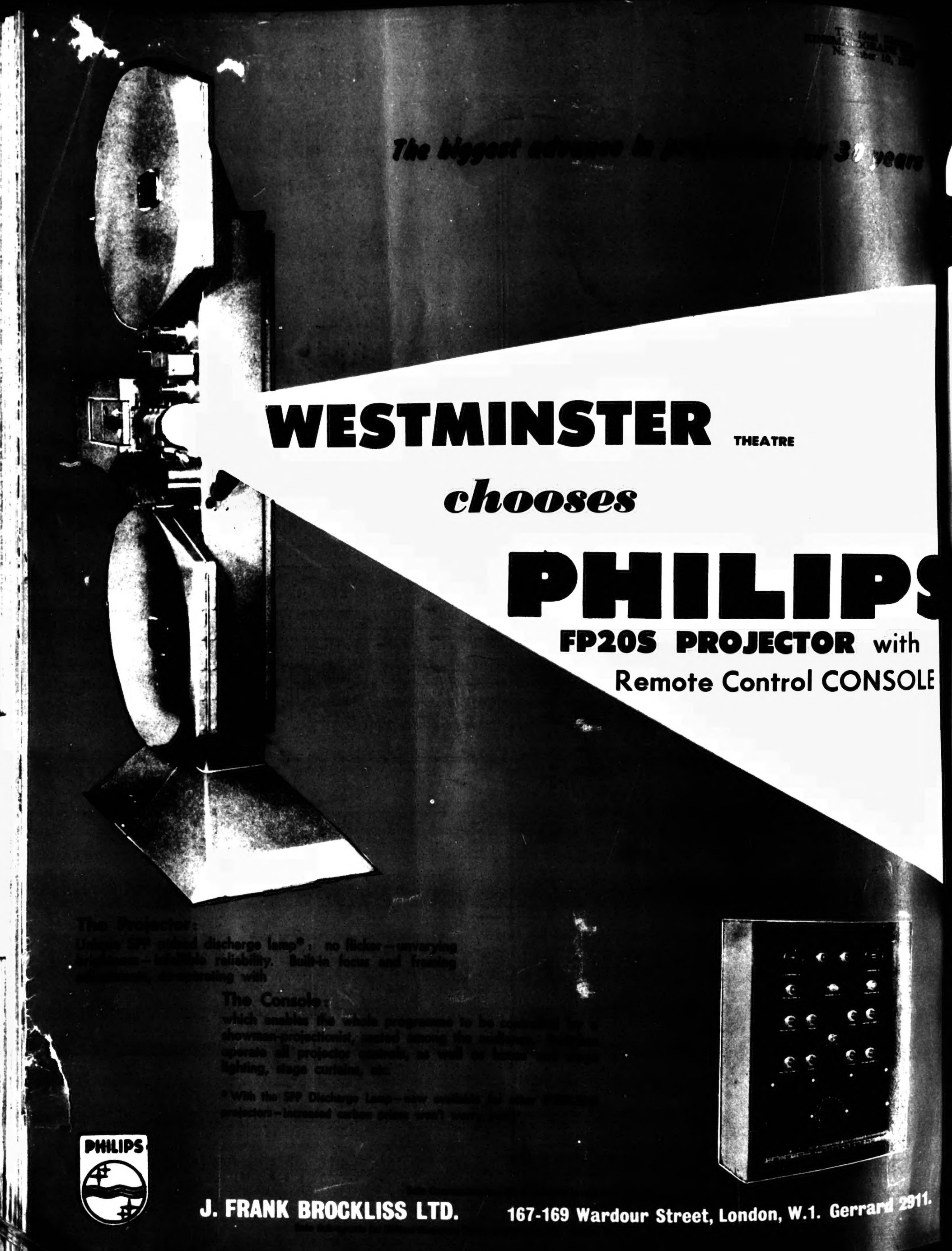
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